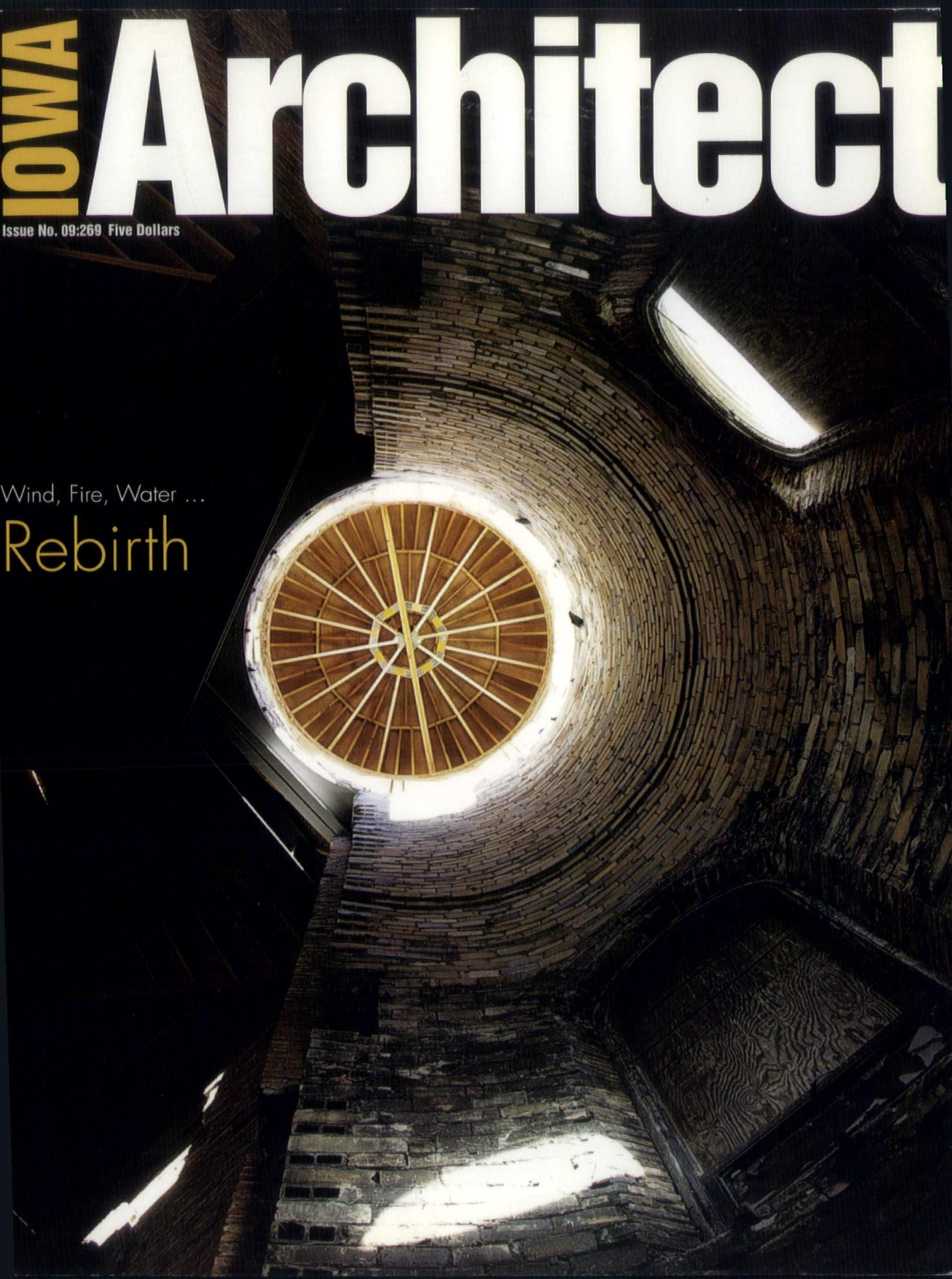
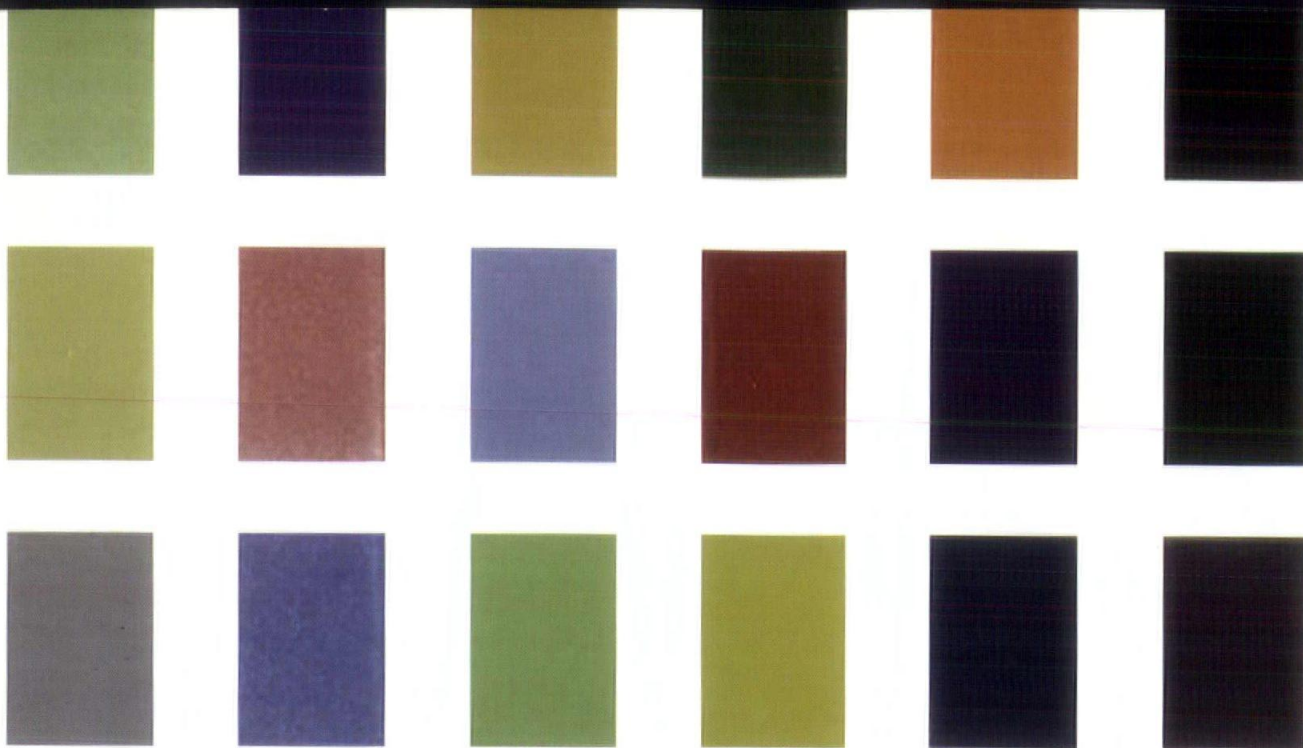


IOWA Architect

Issue No. 09:269 Five Dollars

Wind, Fire, Water ...
Rebirth





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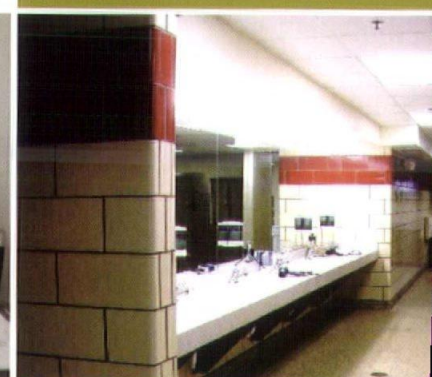
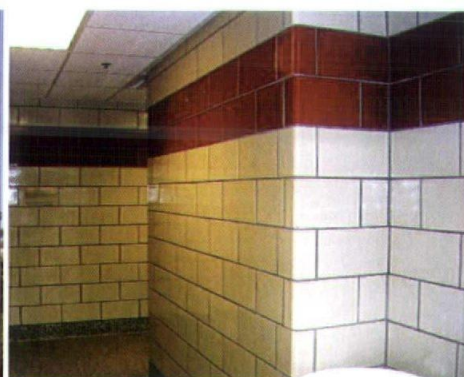
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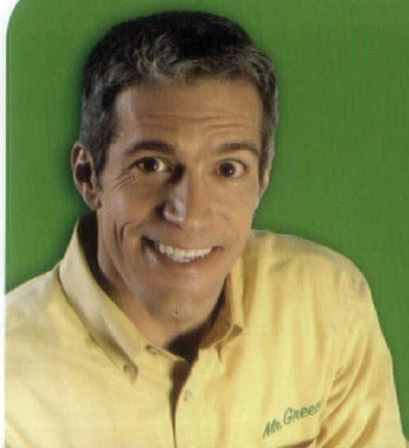
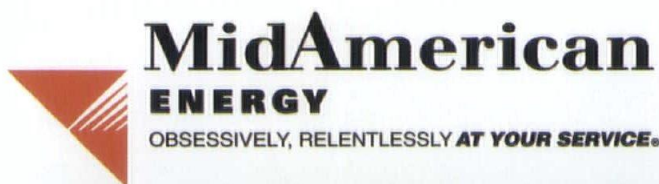
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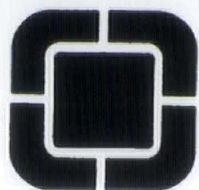
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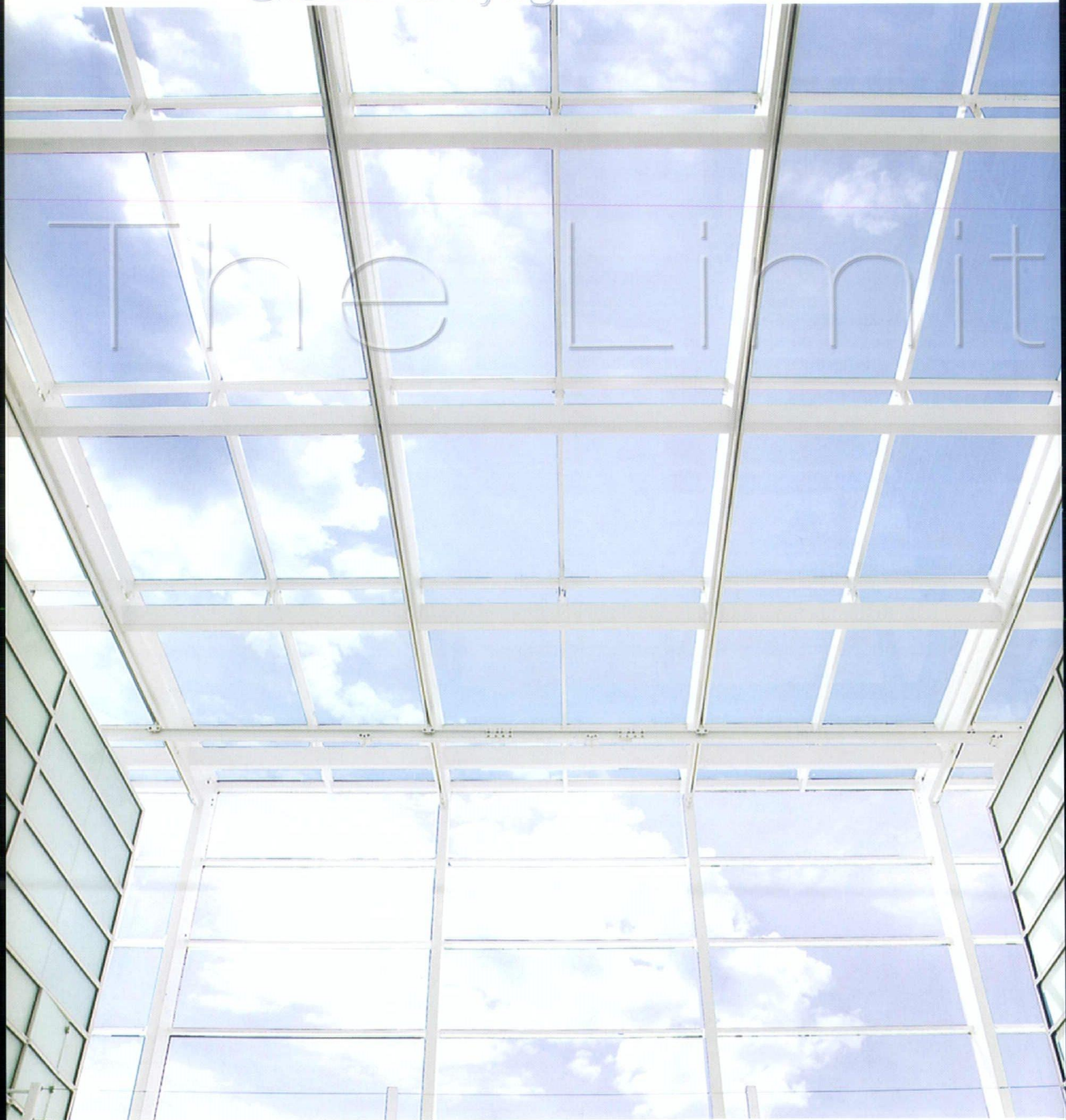
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All Saints Roman Catholic Church
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This issue of *Iowa Architect* documents a few ongoing recovery efforts in which adversity and misfortune have given way to anticipation and hope.

In the past years, floods, tornados and other tragedies have forced abrupt change on many Iowans. Individuals, businesses and institutions took devastating loss in stride and immediately began the recovery process. Some were able to repair damage and move on. For others, coordinating their temporary location was the first step in a process of reconstruction that will take years. During such undertaking, the circumstances allow a methodical process of reinvention through which an organization can evaluate its history, meaning and function and edit it into a new interpretation.

Wind, Fire, Water ... Rebirth

We applaud the resilient character of Iowans that have embraced adversity as an opportunity to create a better future. Though it is a painful process, in the end new traditions will be established and stronger communities will be forged.

Tim Schroeder, AIA, LEED AP
Editor, *Iowa Architect*

The Role of Architects in Disaster Response



A major natural disaster occurs, on average, 10 times a year, with minor disasters striking as frequently as once a week. These include floods, tidal waves, tornadoes, ice storms, fires, landslides, hurricanes and earthquakes, and the damage can range from a few uprooted trees to the near-obliteration of entire communities. In the aftermath, architects immediately contemplate how best to participate in the rebuilding—indeed, this was never more true than following hurricanes Katrina and Rita, when the outpouring of interest and willingness to contribute were overwhelming.

The question was (and is): How can the American Institute of Architects (AIA) and its members best be of use?

Three Stages of Disaster Assistance

Disaster assistance typically occurs in three stages:

Emergency: As the first response, it relies on quick action and involves providing emergency shelter, medical assistance, food, and other such services. This stage can last two to three weeks.

Relief: Short-term housing, health services, and employment counseling are provided. Formal assessment of damage begins with examinations of buildings, including analysis of historic properties and other structures. This stage may last up to six months.

Recovery: This stage is characterized by rebuilding, with an emphasis on long-term comprehensive planning to enhance the physical fabric of the community. Regulatory changes may be necessary to mitigate the effect of future disasters. This period may last three years or more.

Historically the AIA and its members have mostly been involved with stages two and three, when the focus shifts from emergency response to making homes livable and workplaces functional; licensed building experts—architects, engineers, builders, and others—are often called to

assist in evaluating post-disaster conditions and later to help in restoring a community. This approach has been in place for more than 30 years, since the advent of the AIA Disaster Assistance program. In recent years, however, the AIA has recognized that an emergency-phase response was needed to provide for the security, safety, and rebuilding of AIA members' lives and practices.

This new emergency role included a focus on fundraising while people still felt an emotional connection to the devastation. It included the immediate gathering of information on both members and the communities they serve. It included quickly communicating the status and needs of the architectural community to the membership so assistance could be coordinated nationwide. And it meant investigating the often shifting status of FEMA operations and initiating contact with the ESF-14 long-range recovery program.

In short, while architects are not directly needed to provide emergency assistance—and the AIA will continue to request that members and components resist the urge to travel to affected areas, and focus instead on coordinating locally—clearly there is a role to be filled.

In 1972 the AIA formally recognized the important role that architects can play in disaster response; in Washington D. C., members and staff began developing strategies to assist components to respond quickly to requests for aid. Since then, several state and local components, including Texas, California, Florida, Kansas, and New York, have developed programs to provide assistance to communities struck by disasters, and more come on line each year. AIA Iowa has recently developed a similar program to provide disaster assistance statewide.

Source: American Institute of Architects Disaster Assistance Program. For more information, visit www.aia.org.

How Good Samaritan Laws Help With Disaster Recovery

During a disaster, whether man-made or natural, state or local governments may not have the resources to respond adequately to the challenges that confront them. Architects are often willing to volunteer their time and services if asked by government agencies to ensure the preservation of a community's health, safety and welfare.

During such situations, a licensed architect may be exposed to questions of liability even though he or she is acting in good faith to preserve the safety of a community. While most states have statutes that cover certain volunteers from liability during an emergency situation, it is questionable if these statutes would shield an architect from liability if he or she is called upon to render professional services in a time of crisis. This ambiguity needs to be removed by passing Good Samaritan legislation.

Many states have extended immunity from liability to doctors and various other professionals who are needed during a crisis. Immunity from liability allows these professions to volunteer more readily and gives the public access to crucial services during major disasters.

According to the American Institute of Architects Government Advocacy Center, 25 states have passed Good Samaritan laws that include architects. Iowa is not among them.

Example of a Good Samaritan Statute:

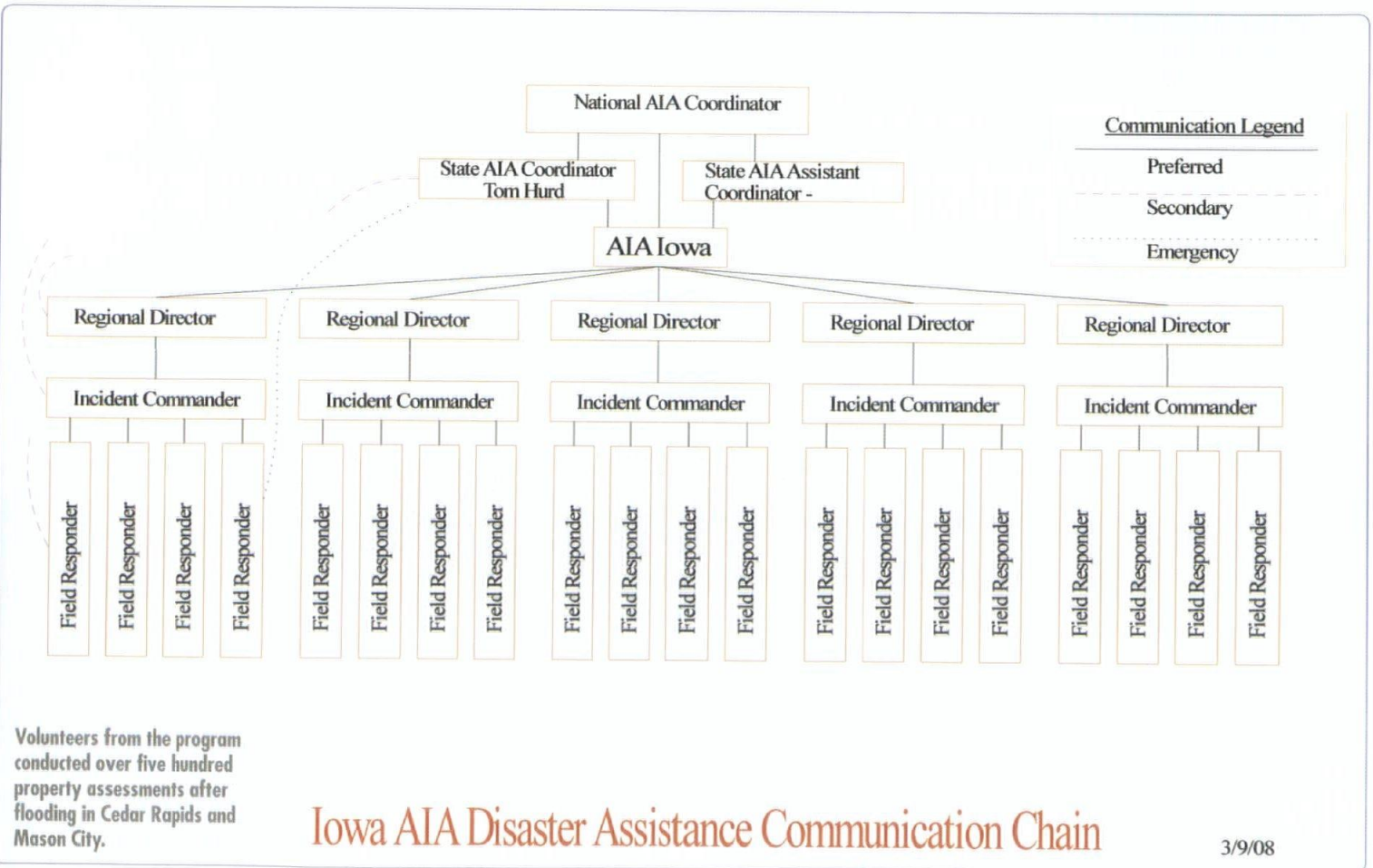
A registered architect or professional engineer who voluntarily, without compensation (other than expense reimbursement), provides architec-

tural, structural, electrical, mechanical, or other design professional services related to a declared national, state, or local emergency caused by an earthquake, hurricane, tornado, fire, explosion, collapse, or other similar disaster or catastrophic event, at the request of or with the approval of a national, state, or local public official, law enforcement official, public safety official, or building inspection official believed by the registered architect or professional engineer to be acting in an official capacity, shall not be liable for any personal injury, wrongful death, property damage, or other loss of any nature related to the registered architect's or professional engineer's acts, errors, or omissions in the performance of any architectural or engineering services for any structure, building, facility, project utility, equipment, machine, process, piping, or other system, either publicly or privately owned.

a. The immunity provided in this Section shall apply only to a voluntary architectural or engineering service(s) that occurs during the emergency or within 90 days following the end of the period for an emergency, disaster, or catastrophic event, unless extended by an executive order issued by the Governor under the Governor's emergency executive powers.

b. Nothing in this Section shall provide immunity for wanton, willful, or intentional misconduct.

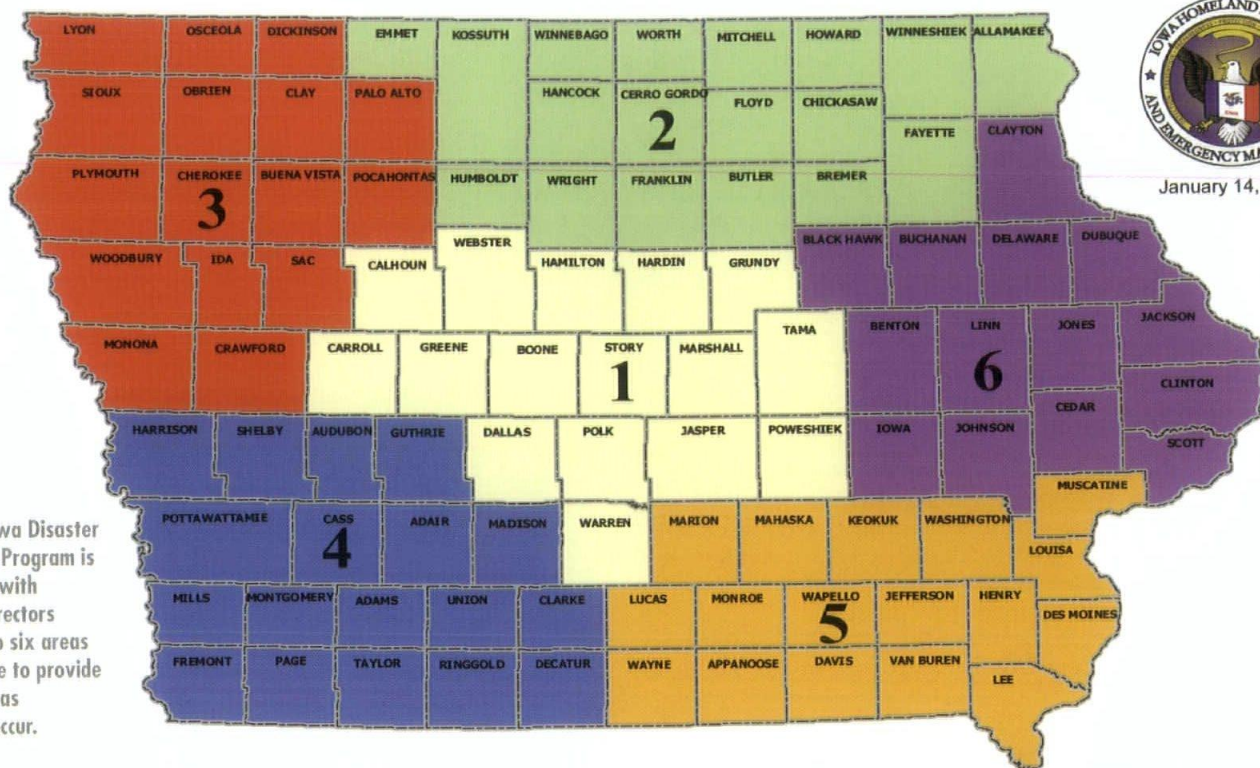
Source: American Institute of Architects Government Advocacy Center



Iowa Homeland Security Regions & Homeland Security Coordinators



January 14, 2009



The AIA Iowa Disaster Assistance Program is structured with regional directors assigned to six areas of the state to provide assistance as disasters occur.

Region #1 - Barry Halling, Chair
A.J. Mumm, VC

Region #2 - Steve O'Neil, Chair
Kip Ladage VC

Region #3 - Gary Brown, Chair
Aimee Barritt, VC

Region #4 - Bob Seivert, Chair
Larry Oliver, VC

Region #5 - Larry Smith, Chair
Jamey Robinson, VC

Region #6 - Barbara Berquam, Chair
Tom Berger, VC

AIA Iowa Disaster Assistance Program

In the past year, the AIA Iowa Disaster Assistance committee has been meeting to establish the Iowa version of the National Program. The committee has developed a framework for a chain of command, communication lines, regional breakdown via geography, operational criteria, reporting guidelines and evaluation of actions for disaster events.

The chain of command is two-pronged, dependent upon the timing and status of the disaster. That is, local county emergency managers may call for assistance directly or requests may be initiated through the AIA Iowa office. There would be an occasional state and regional cross check to make sure there is proper and timely assistance.

For purposes of the program, the state is divided into six regions by county lines, with the central region centered on Des Moines, and the rest of the state broken in roughly equal quadrants of northeast, southeast, southwest, and northwest. Additionally, the regions will have regional directors that have direct contact with county emergency managers to properly and quickly handle disasters.

The program is coordinated with already established programs such as Homeland Security, FEMA, Emergency Operation Centers, the National AIA Disaster Assistance program and others.

The AIA Iowa Disaster Assistance Program is a volunteer effort intended to help the public at large in the event of a disaster. Thomas R. Hurd, AIA, is serving as the AIA Iowa Disaster Assistance Coordinator. He is a licensed architect and founder/owner of Spatial Designs Architects and Consultants in Mason City.

Recovery Through Good Design

The floods of 2008 and other recent disasters in Iowa have presented both challenges and opportunities as communities seek to recover and rebuild.

Good design with the assistance of AIA architects plays a critical role in the recovery and rebuilding process. Below is an example of design at work. This issue of Iowa Architect contains numerous other examples of the role of design in disaster recovery.

The community of Cedar Rapids, Iowa sustained severe damage from the historic flood of June 2008. Flood waters reached four feet on the first floor of Taylor Elementary School, one of Cedar Rapids' two year-round elementary schools. When flood waters receded, 31,000 square feet of the 48,000 square-foot school was damaged. After a thorough evaluation, it was decided that the school would be closed for the 2008-2009 school year to allow for repairs and renovations. This meant over 250 children had to be bused to different schools until Taylor Elementary could be rebuilt.

Shive-Hattery Architecture-Engineering worked with the school district to handle two key factors that contributed to the successful return of Taylor Elementary School:

- Coordination with Federal Emergency Management Agency (FEMA) and administration of FEMA documentation and process requirements, on the FEMA-funded renovation of over 60 percent of the school building.
- Design and construction under a very rigid, expedited schedule that would get the students back in the school as soon as possible. On September 23, 2008, the school board notified the design firm they wanted the building open for the next school year. By December 22, 2008, design and bidding phases were complete and the contractor was beginning construction. The pre-construction process was complete in just 12 short weeks.

In addition to the reconstruction of the flooded areas, the project also included flood hazard mitigation, codes and standards, and upgrades to meet ADA standards in flooded areas. Building improvements included terrazzo flooring made of recycled glass, an updated technology infrastructure, a poly-urethane gym floor and motion-sensor lighting.

An Architect's Experience with Disaster Assistance

"I've never ever worked that hard in my life."

Edd Soenke, AIA, NCARB, FCSI, CCS

After the floods in June 2008, several AIA Iowa members were involved with disaster assistance teams in Cedar Rapids, including Edd Soenke, AIA. It was an eye opening experience, both for Edd and for others who hear his story. Edd had previously been involved with assistance efforts after the floods of 1993, but he says that the devastation he saw in Cedar Rapids last year was far worse than anything that happened in Des Moines in 1993.

Edd arrived in Cedar Rapids on June 30, 2008. He was part of a group assigned by FEMA to review 3,000 flood-damaged individual residences and 280 commercial properties in six weeks. Edd was contacted because he had previously helped with FEMA efforts in 1993. In addition, it is a FEMA requirement that consultants on disasters must live a minimum of 100 miles away from the disaster zone, so local architects were unable to fulfill this requirement.

Edd's team worked 12-16 hour days, six days a week, for six weeks straight. Their group was broken down into teams of four people, with each team including a minimum of one design professional such as an architect or structural engineer and a city building official.

The team conducted several passes through the properties to assess their status. An initial challenge was to determine whose property each structure was sitting on and who the owner was. After completing a full day of work, the survey teams would meet every other evening with the legal team to discuss this.

During the initial pass, the team had an average of 12-15 seconds per house to review and assess its condition. A placard would then be placed on the main entrance of the structure with one of three colors. Yellow meant that the building was safe to enter. Red meant that the building could be entered only by a licensed professional, such as a contractor or a design professional. Owners could enter the property only if accompanied by the licensed professional. A purple placard meant that the property was unsafe to enter under any conditions. Edd's group of four reviewed 400 properties, and out of those, approximately 150 received purple placards, 150 received yellow, and 100 were red.

Tensions with property owners were high, and while the review teams were not actively escorted by security, a law enforcement presence was always within the next block or two. Properties marked with purple placards could be slated for demolition, and homeowners would lose any possessions left inside. In July 2008 the government began to offer low interest loans for homeowners whose properties were demolished, which led to some homeowners beginning to hope that their properties would get marked for demolition.

After conducting the first pass of all properties, Edd's team conducted a second pass for all properties with red and purple placards. Their job was to put a two line note on the placard about what needed to be done with the property. If demolition was recommended, then additional reviews and approvals would occur before it could take place.

Most of the homes had experienced between two and five feet of water in them during the peak of the flood.

Generally speaking, according to Edd, if the home had less than four feet of water in it, it was usually salvageable. If more than four feet of water had entered, then the structure was usually a loss. Some properties still had a foot or more of water in the basement when Edd's team would arrive. Per FEMA regulations, the team was not allowed to enter any structure that still had water in it.

The flooding would typically cause basement floor slabs to float and break up. This would rack the structural columns, and portions of the exterior walls may collapse. Edd remembered seeing houses where a foundation wall had collapsed, leaving a twenty foot or more expanse of exterior wall hanging completely unsupported. More damage may have been caused if water was removed too quickly. According to Edd, a safe rule is to never remove more than 1/3 of the water at a time, otherwise the basement walls would be unsupported and would collapse inwards. Some homeowners learned this lesson the hard way when they attempted to pump out their entire basements too quickly.



Another problem was mold. Some homeowners would seal up their properties, covering the windows and doors and creating a great environment for mold growth. Edd says the saying at the time was, "If the flood didn't get you, the mold will." The survey teams were authorized to break windows on any sealed up homes to get air moving and try to slow down the mold growth.

The devastation was terrible, but Edd's team and seven other groups persevered to complete their assignment. Edd commented on the need to have more Iowa architects involved with disaster assistance in the future. For more information and to be prepared to help with the next disaster, contact Tom Hurd with the AIA Iowa Disaster Assistance Committee.

Above: Foundation collapse due to flooding.

MASON CITY GLOBE GAZETTE

ALTERNATIVES

BY NADIA ANDERSON

NCARB Prize Announcement:

April 2009

**Iowa State University Awarded
\$25,000 NCARB Prize Grand Prize**

Washington, DC—The National Council of Architectural Registration Boards (NCARB) recently awarded Iowa State University's Department of Architecture, College of Design, the \$25,000 grand prize of the 2009 NCARB Prize for Creative Integration of Practice and Education in the Academy.

Jury chair and former NCARB President, Robert E. Luke, AIA, made the formal announcement at the Association of Collegiate Schools of Architecture (ACSA) Annual Meeting in Portland, OR. Luke also announced four additional NCARB Prize recipients that will each receive \$7,500. In his presentation at the ACSA Annual Meeting awards ceremony in late March, Luke noted that the NCARB Prize jury reviewed 35 submissions for the NCARB Prize from 29 architecture programs before making its selections.

"In the eight years since the NCARB Prize Program was established, NCARB has awarded nearly \$500,000 to further the Council's goal of supporting and strengthening the integration of practice with education," said Luke. "All of this year's prize recipients demonstrated innovative ways to bring the academy and architectural profession together in programs that provide academic credit."

Iowa State University's submission, "The Bridge Studio," was honored for the creative way it integrated non-faculty practicing architects into the program. In this upper level studio, students worked in collaborative teams with interns from local firms, consulting practitioners, and a range of building industry professionals to develop projects for organizations and communities not normally served by the design professions. Students had direct access to the firms' resources and staff. The project, which was directed by lecturer Nadia M. Anderson, provided an opportunity for students to learn through a variety of activities, such as by presenting ideas, negotiating with clients, and working with various building professionals.

Members of the 2009 NCARB Prize jury noted that "one of the unique ideas of the project was to use interns as 'bridges' between the academy and the profession. The project's strength is its process, which serves as a model of effective integration of practice and education that can be adopted by other schools. 'The Bridge Studio' demonstrates effective continuity from education to internship to practice."

The 2009 NCARB Prize jury honored four additional programs, each of which received a \$7,500 monetary award, for their creative initiatives that merged the practice of architecture with the education of future architects.

The Bridge Studio

NCARB Prize for the Creative Integration of Practice and Education in the Academy

The Bridge Studio is an interdisciplinary upper level elective studio for undergraduate and graduate students that is designed to build bridges between education and practice, architecture and community, and sustainability and affordability. Students work in collaborative teams with interns from local firms, consulting practitioners, and a range of building industry professionals to develop projects for organizations and communities not normally served by the design professions. Integrating environmentally and socially sustainable design within economic realities is the primary mechanism through which this work occurs.

MODULAR PROTOTYPE for AFFORDABLE HOUSING



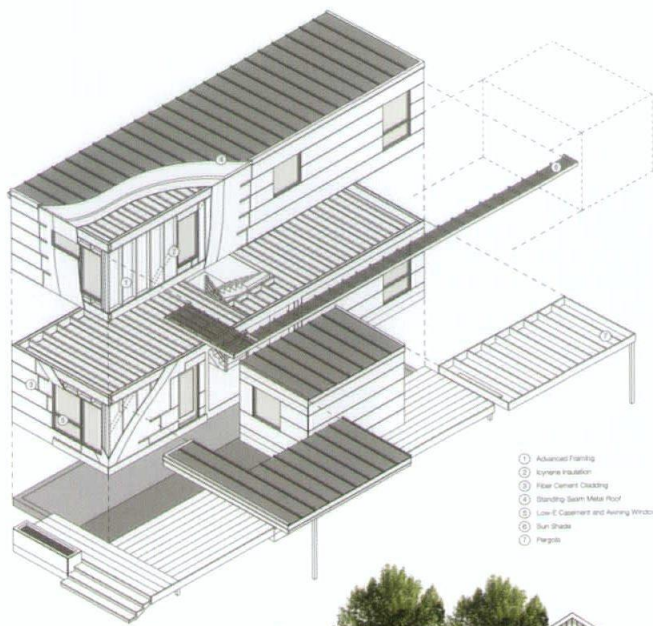
Dustin Dooyema | Zachary Ruff | Jenna Thompson



Street View



Interior Views



- ① Advanced Framing
- ② Rysene Insulation
- ③ Fiber Cement Cladding
- ④ Standing Seam Metal Roof
- ⑤ Low-E Casement and Awning Windows
- ⑥ Sun Shade
- ⑦ Pergola



Multi-Unit Scheme
Front Elevation
1/8" = 1'

Alternate Scheme
Front Elevation
1/8" = 1'

Through their semester-long projects, students are exposed to aspects of traditional practice not typically encountered in design studios, developing their design ideas through the practical lenses of constructability, sustainability, affordability, and livability. Students meet with clients, present to neighborhood groups, estimate project costs, and create construction documents. Recent graduates now working as interns in local firms develop leadership and management skills that they have observed in practice by acting as student team mentors. Students and interns also learn to identify potential client-partners and assess their needs, evaluate alternative design delivery approaches, and develop a pro-active approach to design practice as an instrumental force for community improvement.

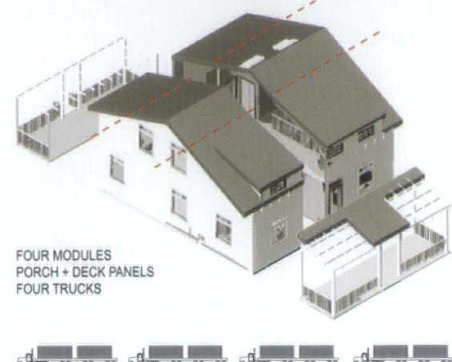
- The primary educational goals of the program are:
- To promote integrated thinking that synthesizes design, technical, and theoretical knowledge as a fundamental characteristic of design education and practice.
 - To build a team-based understanding of design practice.
 - To develop a range of communication and proactive leadership skills in both students and young professionals.
 - To advance the "enriched mission" of architecture as a primary shaper of values and community and a driver for sustainable living.

Since the fall of 2007, the Bridge Studio has worked with the affordable housing community to bring sustainable building and living into lower income neighborhoods and in turn affect the financial and philosophical mechanisms that govern the affordable housing industry. During the first two semesters, the studio worked with a local non-profit housing developer interested in bringing sustainable systems into their single-family affordable house projects. During the third semester, the studio worked with a state finance organization to develop prototype housing projects to serve as models for the distribution of relief funds for sustainable, affordable housing in response to recent natural disasters. In all cases, local community organizations, financial institutions, design professionals, and contractors have been closely involved in the projects to make them not only learning opportunities for students but also models of affordable, sustainable design for the broader public.

In addition to educating future design leaders, the Bridge Studio also works to facilitate the networking of practitioners, non-profit and governmental organizations, communities, and the university so that designers will be more aware of ways in which their services can be of help and organizations and communities can be more aware of how designers can be of service to them. Students and young practitioners are primary actors in this, developing awareness both for themselves and for those around them of the multitude of ways that design professionals can work proactively in their communities.



TRADITIONAL COMPACT OPEN ADAPTABLE



Keeping the Flame

ST. PATRICK'S CHURCH RECOVERS, RELOCATES, AND REBUILDS IN IOWA CITY

A 2006 tornado demolished an 1879 sanctuary, but opened up an opportunity for a refined integration of liturgical, architectural, and urban design.

The floods that washed through Iowa City in 2008 took with them the memory, for many, of the downtown tornado that left a 3-1/2 mile trail of destruction in 2006. But the scars and rebuilding from that disaster have carried on as well, and a key element in the City's recovery, the reconstructed and relocated St. Patrick's Church, is scheduled for completion early next year, four years after the storm that destroyed its original sanctuary.

When the storm hit, St. Patrick's congregation was already facing the possibility of moving their spiritual home. Changing demographics and geography had led the Diocese of Davenport to propose moving two of its four downtown Iowa City Churches to the northern and eastern suburbs. St. Thomas More had already been relocated, and there was no firm decision yet on which of the remaining three would follow suit. On April 13, as Neumann Monson's principal in charge, David Zahradnik, notes, "a decision from above" was made for them.

As the tornado bore down on Iowa City, parishioners observing Holy Thursday in St. Patrick's fled to the neighboring Rectory's basement, where the flame in the Adoration Chapel had burned continuously for a generation. Outside, the storm took dead aim at the 1879 sanctuary, whose unreinforced masonry walls proved no match for the EF2 funnel cloud. The front wall was smashed, leaving iron

roof trusses and the sanctuary's interior exposed. The roof itself was torn entirely off the building's front half, and what remained of the interior was ruined by rain. Stained glass windows were damaged but not destroyed, and, in what must have seemed a sign to those who waited the tornado out in the basement, the adoration flame remained lit.

It was clear in the aftermath of the disaster that the original building was not salvageable, and that the church's reconstruction would also involve relocating the parish to the City's growing east side. The parish put together funding from their insurance settlement, the sale of the land under the old church, and a capital campaign. As the parish moved into temporary quarters, they also began a set of broad workshops that explored both site and programmatic possibilities. The new location, on Lower West Branch Road, offered 14 acres to a parish that had been used to a confined urban site, with a gentle slope and a position at the head of a newly built suburban square. Zahradnik recalls that the Church welcomed this adjacency, as it recalled traditional urban relationships between churches and public plazas. This became one theme in the development of a layout and style that negotiated between tradition and modernity, with the parish expressing a strong preference for forms and elements that emphasized the Church's—and the parish's—long heritage.

Right: St. Patrick's Church
after the April 13, 2006
tornado.

Project: St. Patrick's Catholic Church
Location: Iowa City, IA
Architect: Neumann Monson Architects (BVH Architects, Liturgical Architect)
Contractor: McComas-Lacina Construction
Interior Design: Neumann Monson Architects
Mechanical/Electrical Engineer: Design Engineers
Structural Engineer: Neumann Monson Architects
Civil Engineer: MMS Consultants, Inc.
Audio/Visual: Diversified Design Group, Inc.
Photographer: Courtesy of Neumann Monson Architects

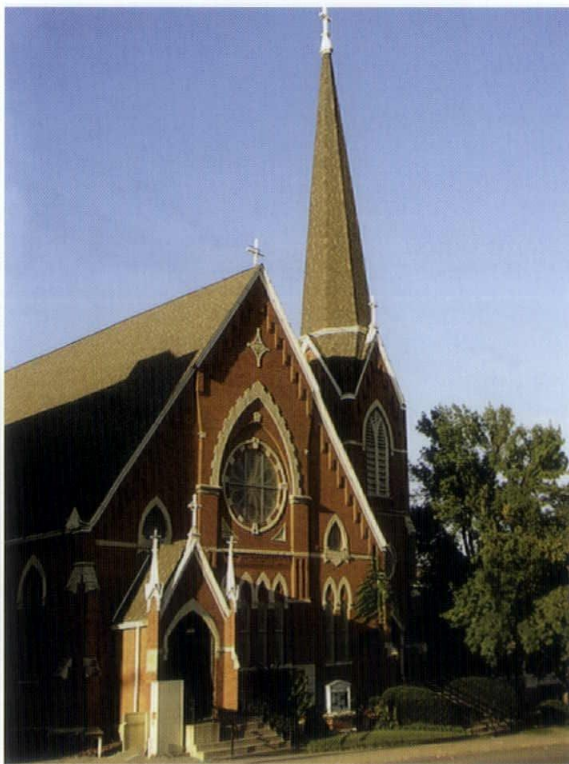
THOMAS LESLIE





Neumann Monson is known for its more abstract work, but they clearly heard this desire for references to the past, in particular to the neo-Romanesque style that had marked the original church. “We’re architects for our clients, not ourselves,” Zahradnik says, and his response, executed with project architect Jesse Bulman, steered a careful course between honoring the previous church’s atmosphere and providing modern, functional spaces. The church’s overall plan responded to the visual axis of the plaza, with a large, welcoming entrance and worship space on axis. Ancillary spaces such as a social hall, offices and a gymnasium will pinwheel off of the central entry vestibule and narthex, while a cloister-like ambulatory allows access to a daily worship chapel in the back of the complex.

The remoteness of this chapel seems unusual until one realizes that its position creates a meaningful processional from the narthex around the main sanctuary, and that it allows the Adoration Chapel and tabernacle, with the still-burning flame, to serve as the visual and spatial focus of both worship spaces. Such a placement behind the altar, rather than off to one side, reflects the desire of the parish to recall older, pre-Vatican II traditions of liturgical design. The flame, which symbolizes the continuing tradition of St. Patrick’s, and, inevitably, the disruption caused by the storm, thus occupies a particularly powerful node in the Church’s composition, anchoring the plan physically and spiritually. This centrality is echoed in the position of the baptistery,



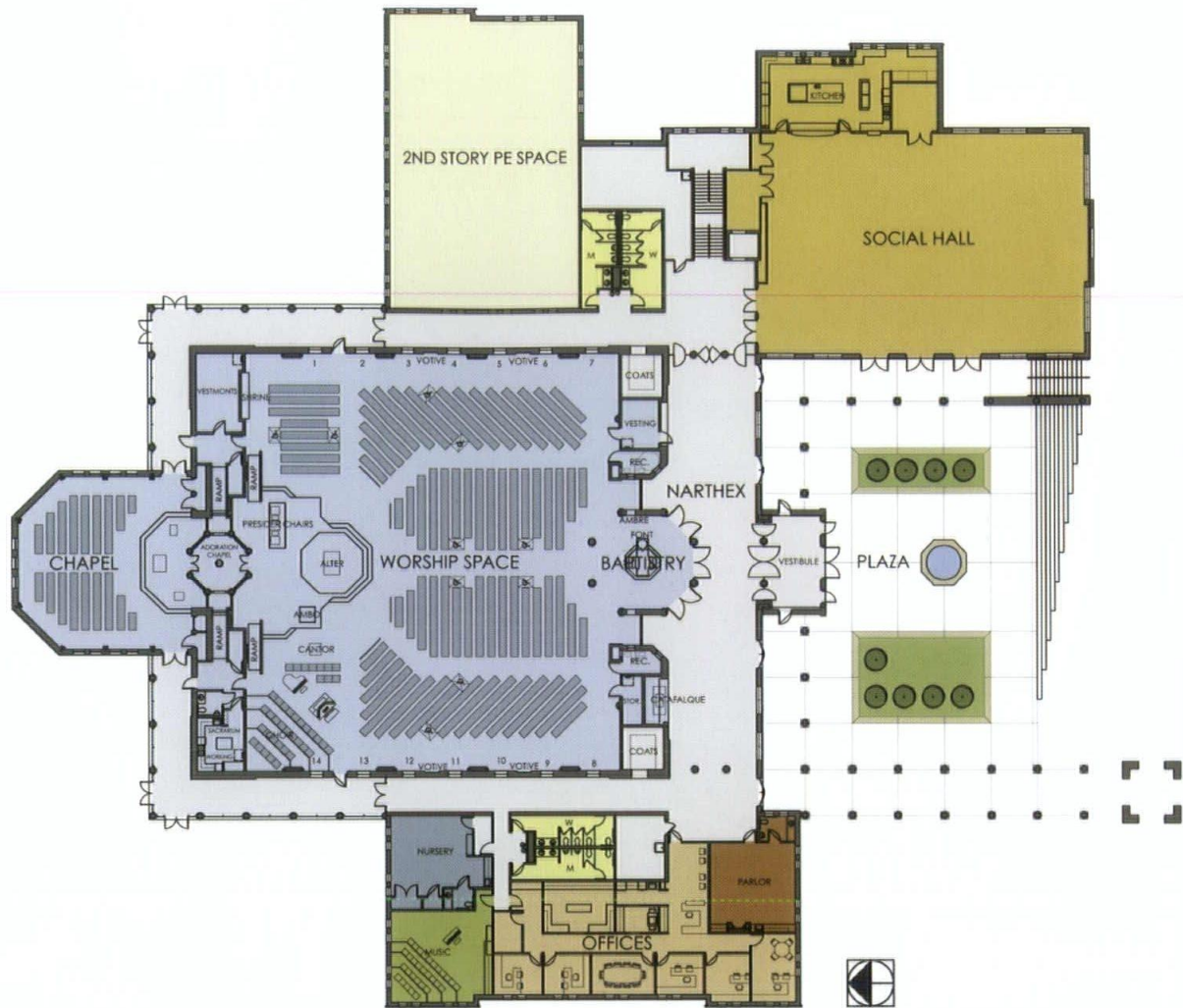
NEUMANN MONSON ARCHITECTS

Above: The new church’s Romanesque style marks a deliberate attempt to recall the forms and atmosphere of the 1879 structure. A bell tower offers a civic gesture to a new town square.

Left: Built in 1879, St. Patrick’s Church was a downtown landmark.

Right: The new complex includes ancillary spaces that open out to the town square and take advantage of the site's slope to the east. A baptistery and a chapel provide liturgical and spatial poles to the new worship space, while a daily chapel to the north incorporates elements from the demolished church.

Below: Section through the worship space showing the baptistery (left) and the chapel behind the altar (right).



NEUMANN MONSON ARCHITECTS



NEUMANN MONSON ARCHITECTS



which is directly on the main axis of the worship space, but at its entrance. While baptisteries are often treated as secondary liturgical elements, this placement reminds the faithful of how one “passes through the waters of baptism” in order to enter and become a member of the Church.

Baptism implies rebirth, a resonance that will undoubtedly recall for many the new start that St. Patrick’s represents. The reconciliation rooms are placed next to the baptistery to emphasize that the faithful experience the forgiveness of sins and a new birth of grace through the sacrament of penance. This theme is furthered by the recurrence of octagons throughout the building in plan and section, as octagons symbolize the day of resurrection, eight days after the crucifixion. But the baptistery’s position in the plan also pulls the worship space in two elemental directions—toward rebirth, certainly, but also toward the continuity that the Adoration Chapel and its robust flame represent. Fire, water, tradition and new beginning will, by the placement of these two sanctified spaces, define a set of productive polarities in the space, reminding parishioners of the temporal and spatial journey that has taken their Church from downtown to Lower West Branch Road.

These oppositions will be reinforced by the re-use of materials—pews, lights, bricks and stones in particular—

salvaged from the rubble of the old St. Patrick’s. Zahradnik explains that these modern-day spolia will be concentrated in the day chapel, offering a space saturated in memory that will further the dialogue between new and old. In particular, eleven stained-glass windows from the downtown structure are being reinstalled, but not restored; they will be placed in the condition in which they were recovered, offering quiet testimony to the power of the storm. Such recycling should help qualify the project for LEED Gold certification, but, more importantly, it will record the memory of Holy Thursday and the collective decisions that have created a new spiritual home for Iowa City’s East Side.

While some will undoubtedly mourn the loss of the historic 1879 structure and the presence of St. Patrick’s downtown, the resulting complex will offer more accommodating spaces that reflect contemporary requirements for worship and community events. The result is a good example of the “never waste a crisis” philosophy, and the dialogue that the resulting church will have with its predecessor will offer a daily opportunity to meditate on change, tradition, continuity and new beginnings.

—Thomas Leslie, AIA, teaches architectural technology and design at Iowa State University.

Above: Construction of St. Patrick’s Catholic Church at its new location, Lower West Branch Road.

Recovery: All Saints Church

BEAUTIFUL BUILDING RISES AGAIN

Like the phoenix, the fabled bird of mythology, which burned and regenerated from its own ashes, we can preserve our history by offering our energy and treasure until this splendid, beautiful building rises again from its blackened walls.

—Chuck Newton (Letter to the Editor—August 31, 1995, *Stuart Herald*)

One of our roles as contemporaries in the lineage of American architecture is to reverently employ our skills to recover history in the aftermath of destruction. In such situations, we need to employ a more scholarly methodology in effort to come to know the profound endeavor of adaptive reuse as it relates to the particular values and customs of a specific community. The challenge in doing so is to at once maintain the authenticity of our vintage building stock while employing contemporary practices in building construction and safety. The resurrection of All Saints Roman Catholic church as a community center, then, is exemplary of such resolution.

town on a high point where the prairie and timberlands meet. The town was settled in conjunction with the Rock Island Railroad. The plat of the town was filed for record on September 29, 1870. The business district was comprised of many wood frame buildings. In 1875, there was a large fire (a hazard inherent to the times) that destroyed multiple buildings. In 1874 and 1875 many masonry buildings were planned and built, some of which are still in the central business district, as a reaction to the town fire. The town maintained growth and reached the population of 2,500 by 1893. It is now home to approximately 1,712 residents.

The stone edifice of All Saints Catholic Church was constructed in 1908. In what was truly a community effort,

Right: Historic photograph of original church prior to fire.



Project: All Saints Roman Catholic Church
Location: Stuart, IA
Architect: HLKB Architecture
Structural Engineer: Jim Tometich
General Contractor: Koester Construction
Photography: HLKB and Jeff Wagner

In December 2006, HLKB Architecture was commissioned by Project Restore Foundation to provide a master planning report for the historic All Saints Roman Catholic church in Stuart, Iowa. The church, originally built in 1908, was burned-out as a result of arson in 1995. The purpose of the report was to identify the work required to stabilize and restore the building's exterior envelope and renovate the interior spaces into a community center. This work includes the addition of an internal structural system, restoration and rebuilding of the roof and dome, minor exterior wall restoration, addition of new interior walls of the basement, and new windows.

The founding of Stuart started with a small Quaker community from Indiana and Ohio. They founded their

Catholics and non-Catholics alike worked together on the monumental project. Two years later, in July of 1910, a special ceremony was held by the Catholic Diocese to dedicate the church. The walls of the church were dedicated to God.

The rare Byzantine structure is one of very few found in the Midwest. Designed by Boston-based Maginniss and Walsh Architects, the church was modeled loosely after St. Mark's in Venice, Italy. The volumetric interior was created in the Italian Baroque tradition. Four hand-painted frescoes adorned the arched ceilings. The sanctuary was furnished with an Italian marble altar and ornate stained glass windows from Germany. Hand-carved limestone blocks formed the walls. The copper dome stood 90 feet above grade. The church served as a place of worship as

PETER P. GOCHÉ



JEFF WAGNER

Left: Interior detail before reconstruction.

Below: Interior of hollowed church before reconstruction.

well as a tourist attraction for the small rural community for nine decades.

In 1995, a lone arsonist, consumed by hate for the Catholic religion, set fire to the historic building, gutting the church and leaving a limestone-walled hollow. In the months that followed, the parish council elected to build a new structure outside the City. The Project Restore Foundation was formed in 1996 by local residents wishing to restore the facility for use as a community cultural center and as an Institute of Peace.

In 2005, HLKB Architecture was commissioned by Project Restore Foundation to provide a master planning report for the nearly destroyed historic All Saints church. The purpose of the report was to identify the work required to stabilize and restore the building's exterior envelope and renovate the interior spaces. Ultimately, the work completed under the direction of HLKB Architecture, in cooperation with Jim Tometich (structural engineer) and Koester Construction, included the addition of an internal structural system, restoration and rebuilding of the roof and dome, minor wall restoration, addition of new interior walls in the basement and new windows.

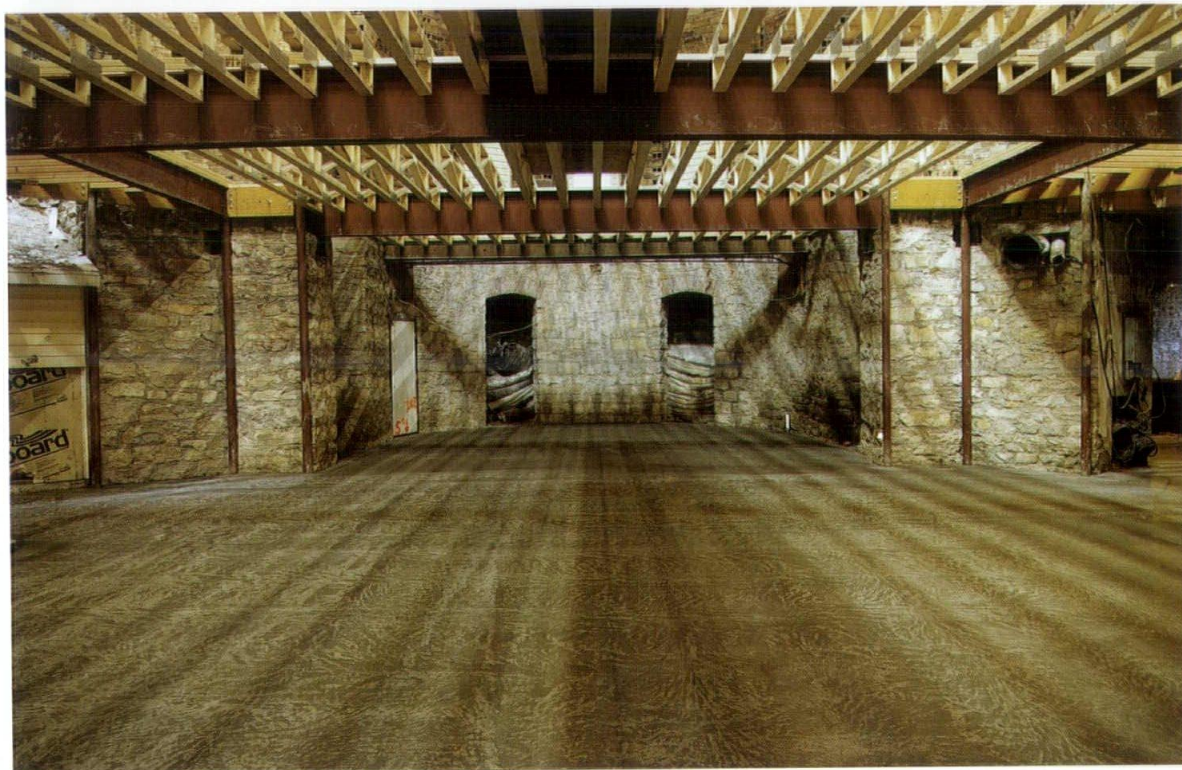


JEFF WAGNER



Above: Construction at sanctuary showing new roof assembly.

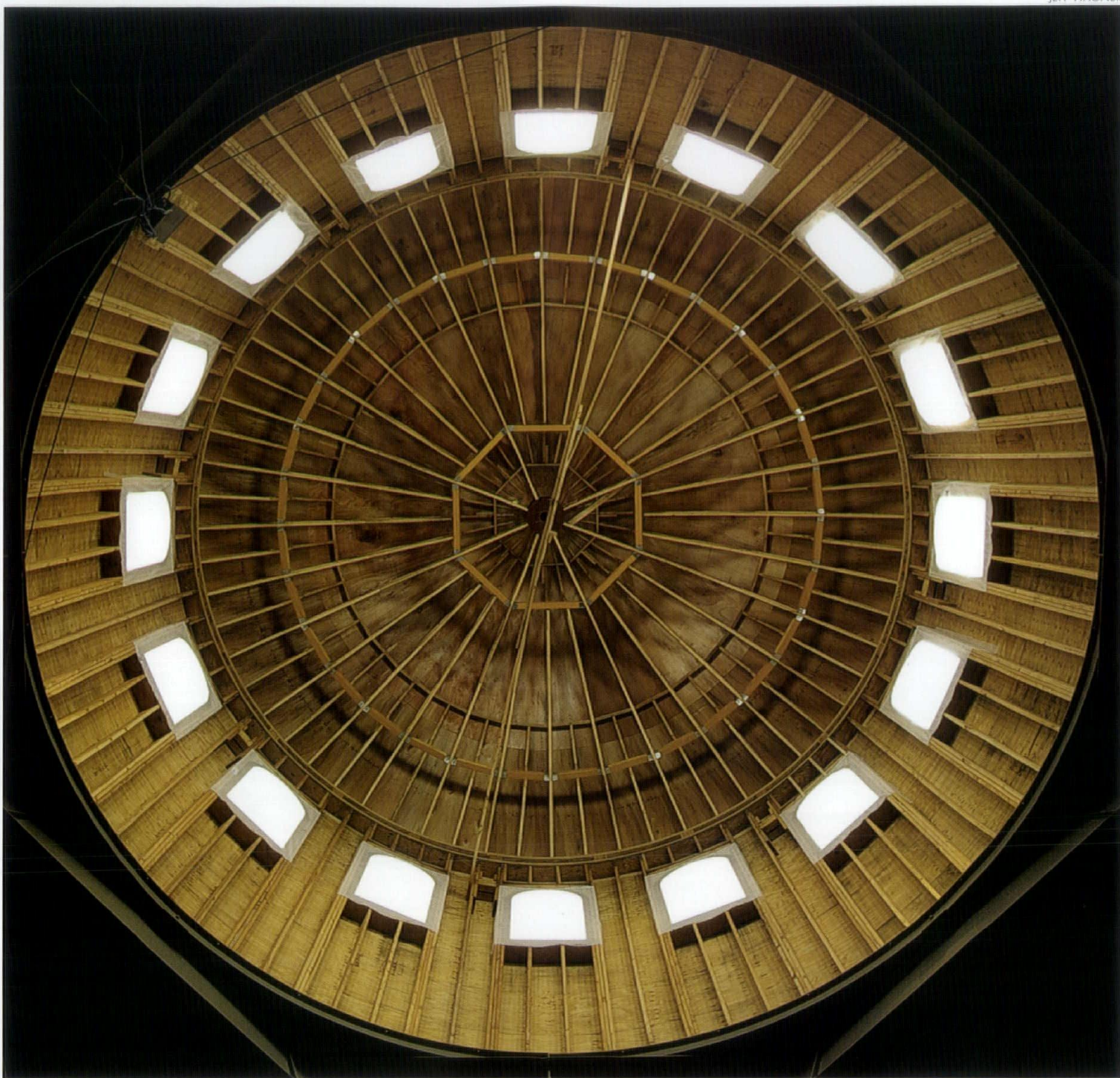
Right: Construction at lower level showing new floor assembly.



With the communal effort and fortitude exhibited in the execution of this recovery task, Project Restore intends to establish a center to teach tolerance and understanding. Project Restore believes that through education, people can learn to appreciate the diversity of the global family. By the embodiment of this edifice as a communal symbol, Proj-

ect Restore has resurrected it as a sanctuary of spiritual belief and understanding through the teaching of tolerance.

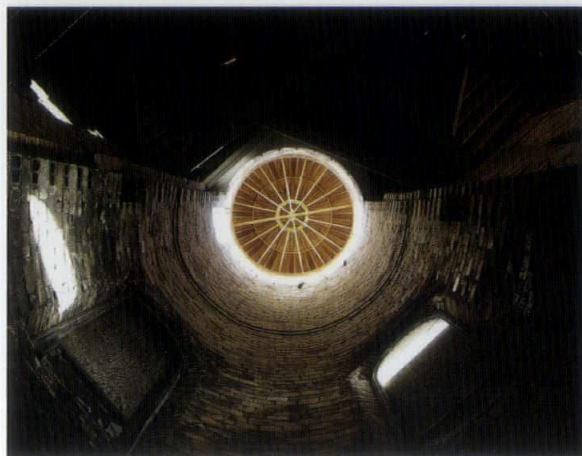
This restoration effort is consistent with the continuum of historic preservation work completed by Kirk V. Blunck and HLKB Architecture over the last two decades. "Their ability to replicate historic details was critical to the



execution of this project," notes Richard Doherty of Project Restore. Evan Shaw (architect with HLKB) suggests the key to accurate recreation of geometries on a project without original drawings was to "count coursings from old pictures as a means to recreate the drum, dome and balcony radius."

Sensitivity and respect of this level toward history and its people in the aftermath of horrific destruction deserves applause. The communal effort exerts, in a way, a similar forethought demonstrated by the Roman Catholic Diocese in its turn of the century Midwestern expansion to author, by belief alone, the expansion of a global religion and ultimately, the spiritual kinship between a people.

—Peter P. Goché is an artist and architect native to Iowa.



JEFF WAGNER

Above: Interior of new drum and dome construction showing wood framing.

Left: Interior of new drum and dome.

Aftermath: Alpha Chi Omega Sorority

PROGRESS MATERIALIZES FROM ADVERSITY

It is such a blessing to have a network of Alum in the area who not only helped us rebuild at the 828 location, but are still able to help us transition into our new home.

—Lauren Tegrootenhuis, Sigma Chapter President, Alpha Chi Omega

Right: A tornado ripped through Iowa City on April 13, 2006. The resultant damage required that the Alpha Chi Omega sorority be razed.

Below right: The entry way and turret are focal points from the street.

Below: An exterior walkway provides exterior shelter for residents and visitors.

Project: Alpha Chi Omega Sorority
Location: Iowa City, IA
Architect: Neumann Monson Architects
Contractor: Knutson Construction Services
Furnishings: Surroundings
Mechanical and Electrical Engineer: Gilmor & Doyle
Structural Engineer: M2B Structural Engineering
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions

M. MONICA GILLEN

The role of an architect on any project is some combination of design, coordination and consultation. Every project is different as are the circumstances which surround them. In the case of the Alpha Chi Omega sorority, on the campus of the University of Iowa, Iowa City, the house was destroyed by a tornado that tore through town on April 13, 2006. Razing and rebuilding in the aftermath would require close coordination with the architect, builders, local building authorities and the Sigma Chapter members in effort to satisfy the various recovery criteria specific to the locale, including budget constraints, current building safety requirements and a need to be attentive to the historic nature of building in such neighborhoods.

Built in the era marked by commercial car production, Albert Einstein and Ragtime music, the house had provided annual shelter for generations of young college women. Constructed as a private residence in the late 19th century, the house was purchased by the Alpha Chi Omega House Corporation for Sigma Chapter in the 1930s. Over the course of its history, there were three additions and the house grew to approximately 14,300-square-feet. When the house was built, the cost to build was a few dollars per square foot. Today the cost per-square-foot hovers around



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



\$200. The budget for rebuilding ended up at about \$3.5 million dollars, due in large part to stricter code criteria and historic preservation requirements.

From adversity comes progress. The members of AXΩ wasted no time moving out what they could and preparing for the challenges of rebuilding. A fundraising campaign began and generations of women who had gone before in the house stepped up to help fund the rebuilding. Kim S. McDonald, AIA, principal at Neumann Monson Architects, was on site on April 14 to assess whether or not it was safe for the women to enter the house to retrieve their belongings, thus beginning a process for all involved, which would culminate in a brand-new sorority house.

The original structure was Tudor style, while the new house employs an "eclectic" Arts and Crafts method. Four levels with a finished walkout basement, the first floor includes the public spaces, a circular stair and balcony. The second and third floors include sleeping rooms and living suites. The lower level houses non-public community spaces, and an outdoor deck and terrace are located on the west side. The new house is 1,700-square-feet bigger but occupies close to the same footprint as the old structure. According to McDonald, "We studied many options but were limited in what we could do, particularly by the 38-



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



foot grade differential across the site; historic preservation requirements; planning and zoning requirements and budget constraints.” At 16,000-square-feet, the size increase of the house is due to code-related issues like the addition of a second fire-rated escape stairwell, an elevator for compliance with the American’s with Disabilities Act (ADA) and larger rooms for high-efficiency mechanical rooms. Thirty-five cars can now be accommodated in the code-required parking facility.

The transition from the old to the new excites the members, past and present, according to Marsha Grady, Rebuilding Project Manager for the House Corporation Board. “They like the fact that it has a similar look and feel to the old house, even though it doesn’t replicate the old house. They miss the history. They like that we reused some of the materials and furnishings. We used wood from the ginkgo and Kentucky Coffee Bean trees that blew down in the tornado in the woodwork in the new house.”

—M. Monica Gillen lives and works in Ames.

Above: A turret is the focal point of the new Alpha Chi Omega sorority house. Some of the trees, which were downed in the storm, were used as interior finishes.

Right: The main floor includes public spaces, an informal lounge and a circular staircase.



NEUMANN MONSON ARCHITECTS

After the Storm

STRUTURE ARCHITECTS AND LARSON CONSTRUCTION HELP APLINGTON-PARKERSBURG REBUILD

It wasn't just roofs ripped off. A third of the town was gone.
—Jon Thompson,
Aplington-Parkersburg
superintendent

When a mile-wide EF-5 tornado hit Parkersburg on May 25, 2008, “it wasn’t just roofs ripped off,” Aplington-Parkersburg superintendent Jon Thompson recalled, “a third of the town was gone.” Amid the wreckage lay the remains of the town’s 1960s-era high school.

Struture project architect Craig Schwerdtfeger, a Parkersburg native, visited the school’s ruins the next day after helping family members and met Thompson. The two had been working together on an expansion of the school, and began discussing how to rebuild while standing amid the debris. “Choosing an architect was easy,” Thompson said, but the task ahead was enormous, and the design of a new school was just part of the process. “Within a few days,” Schwerdtfeger recalls, “we were working with the insurance company toward an agreement on replacement cost.” The insurer finally agreed that a single standing wing needed too much remedial code work to be salvageable, and the project started with a clean slate. By summer, Aplington-

Parkersburg had permission to waive requirements for competitive bidding, hiring Larson Construction on a time and materials basis to get the project into the ground. Struture produced final plans by October, when site work and foundations began, and they assisted with temporary facilities for the 2008-2009 school year. There was never talk of extending these temporary plans; the team agreed that the new building would need to be done in twelve months. “It’s unheard of to have a \$19 million dollar project completed in one year,” Schwerdtfeger says, but no one on the team suggested that it couldn’t be done.

Decision-making had to be radically streamlined. “There was a lot of committee work that never happened,” says Thompson, “we had a school board, a principal, and a superintendent that had to make decisions on the fly.” As a result, change orders were frequent as the project was designed and built almost simultaneously, but, following Struture’s advice, the district had allotted a substantial contingency, allowing it flexibility in making decisions.

Above: An EF-5 tornado leveled Aplington-Parkersburg High School on May 25, 2008.

Below: The single remaining element of the demolished high school was a reinforced concrete and masonry classroom wing that would have required extensive code and remedial work. Struture worked with the district’s insurers to establish that this would have cost more than writing the entire structure off.

STRUTURE ARCHITECTS



STRUTURE ARCHITECTS



Project: Aplington-Parkersburg High School
Location: Parkersburg, IA
Architect: Struture Architects
Contractor: Larson Construction
Photographer: Struture Architects

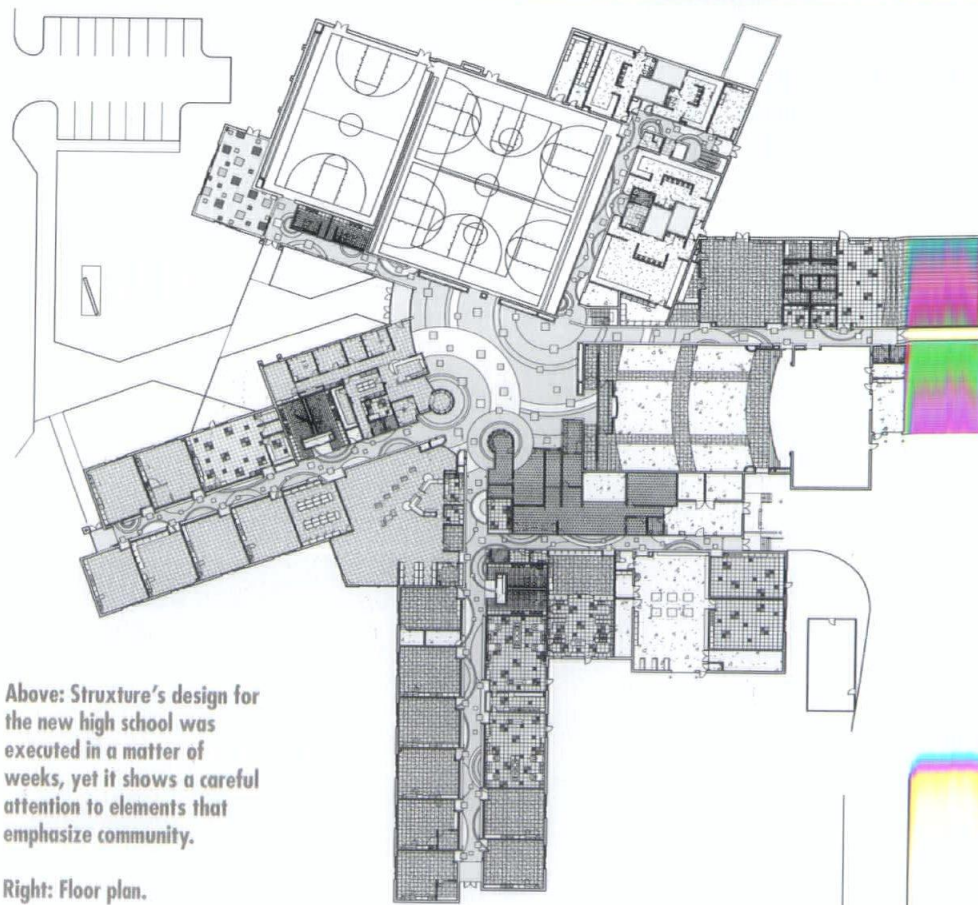
THOMAS LESLIE



Thompson's trust in Struture was matched by his trust in Larson Construction, an Independence-based contractor who managed the project. "On any given day," Thompson notes, "there might be 80-100 people working, and they all took this project to a higher level than a normal job." The team used tilt-up wall panels to speed construction, which is scheduled to be completed in two phases: classrooms, offices, and common areas were completed for the start of the 2009-2010 school year, while the gymnasium, auditorium, and athletic facilities will be complete a few months later.

Parkersburg's recovery from the tornado has been marked by numerous milestones that bring with them a sense of life getting back to normal. But the high school is the centerpiece of the town's rebuilding, and its completion will mark a rapid recovery and will leave the town with a larger, better facility. Crises typically present opportunities as well as challenges, and the commitment of Struture and Larson, and the trust shown in them by the Parkersburg School District, shows how valuable our services can be when circumstances become extraordinary.

—Thomas Leslie, AIA, is an associate professor of architecture at Iowa State University. He is currently writing a history of skyscraper construction in Chicago.



Above: Struture's design for the new high school was executed in a matter of weeks, yet it shows a careful attention to elements that emphasize community.

Right: Floor plan.

Under Water

TRANSFORMING AN UNASSUMING BIG-BOX STORE INTO A COLLABORATIVE SPACE FOR ARTISTS

Heroism presents itself in many different forms.

—Michael Thomas,
OPN Architects

How high would the water go? This was the question on the minds of everyone in the summer of 2008, as Iowa City residents and University of Iowa faculty and staff watched the Iowa River rise and rise. Inches turned into feet, feet surpassed previous high-water levels, and, eventually, over a dozen buildings on the University of Iowa's campus would be evacuated.

The scope of the destruction is hard to fathom, but of the many departments impacted, it was the School of Art & Art History in the College of Liberal Arts & Sciences that seemed to bear the brunt of the architectural loss, particularly with several buildings clustered on the river's west side. The landmark Steven Holl-designed Art Building West, opened

to acclaim just the year before: uninhabitable. The 1936 Art Building East building, on the National Register of Historic Places: uninhabitable. All told, nine school areas serving 2,000 students were flooded out in the middle of June.

With classes scheduled to start 10 weeks later, the flood also signaled the tick-tock of a clock for professors, faculty, staff, and students. But, as it turns out, if there was luck or good timing to be had out of the situation, the School's Studio Arts division was its beneficiary. "We had just finished two years of consultation to figure out what our programming needs were," says Steve McGuire, professor in the School of Art and Art History and studio division coordinator.

Right: One year later, the Studio Arts programs continue to be housed in what was a Menards building. The big-box space has allowed for a collaborative set up that continues to influence the school's programmatic decisions.

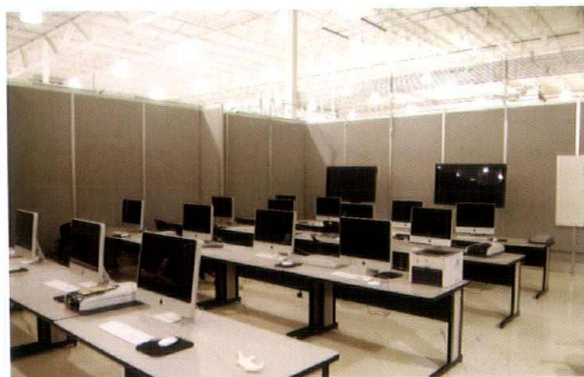
Below left: After allotting about 5,000 square-feet to each program, OPN Architects refined the floor plan, adding dividers, offices, and other spaces as needed.

Below right: A student and teacher review a project in the new Studio Arts building. In the fall of 2008, university staff held a charrette in order to evaluate and refine the layout and working spaces, making incremental improvements to meet specific needs.



Project: Studio Arts Building
Location: Iowa City, IA
Architect: OPN Architects, Inc.
Contractor: Hodge Construction
Engineer: Design Engineers, PC
Photographer: Eric Dean and Brian Gunning

KELLY ROBERSON



Below: Large stretch of square footage proved an unexpected boon for space-hungry departments such as the university's Performing Arts Department's Costume Shop.



BRIAN GUNNING



BRIAN GUNNING

That meant the School had detailed documents in place for Art History, Ceramics, Design, Intermedia, Metals, Painting & Drawing, Photography, Printmaking and Sculpture. What staff quickly realized was that an industrial shell would be the best solution to house those space-intensive areas. The university, which was already using an empty Menards building to store materials from other flood-damaged buildings, quickly decided to convert 145,000-square-feet in that big-box shell into a home for Studio Arts. Staff took off running to negotiate leases, hire OPN Architects, and put all the pieces in place. "We got everyone in a big room and talked about our needs," says George Hollins, UI Business Manager. "It was like rebuilding a 747 while in flight. We got as much input as we could, but there were no egos, no agenda, no positions. We all worked together, around the clock, to get this done."

The team would also benefit from its previous working relationship with project manager Michael Thomas with OPN, who had experience with the programs and people, as well as the dramatic shift in typical academic time expectations. "It can be mind-numbingly crazy in terms of trying to persuade people how important it is to make a good but fast decision," says McGuire, "but we went from design to construction in one week."

The speed, the timing, the luck would continue as the space was transformed from shell to finish-out. Thomas started with the big decisions—circulation, safety, exiting, water lines, proximity to natural light—using 8- to 10-foot corridors and 10-foot-tall partitions (old trade show dividers found in storage in Las Vegas) to delineate blocks of space. "We refined the space while we built, adding increasingly precise levels of detail," says Thomas, such as accommodating the specifics of different kinds of learning spaces. "Sometimes we judge architecture simply by some of the photographs or emotion it evokes when people walk in. Part of what defines this as good architecture was that it was a very direct, appropriate, effective response to a specific need. The process was a design problem as much as meeting programmatic needs."



BRIAN GUNNING

Four weeks after construction began, the building welcomed its students, and a year later, the Studio Arts program still calls the off-campus space home. While a future structure is being planned, the programs will likely continue to occupy the building for five years, and the relocation has not been without its unintended benefits. "Every space renders a disposition about what your program is, but when you are all under one roof, it's really changed and is changing as we speak the structure of the School of Art and Art History," says McGuire. "It's given us the ability to try on a fit in which all the studio programming is located in one building ... The other part is how we're related as different components and how our curriculum is integrated. Having that building allayed a lot of the anxiety that the other units really suffered and allowed the faculty who were displaced to quickly put together an identity in terms of a program."

—Freelance writer Kelly Roberson lives and works in Des Moines.

Above right: The large swaths of space has changed the way students can exhibit work, and allowed the faculty to assess what may be better ways of integrating gallery and viewing areas into a new building.

Above: Large areas such as the former lumberyard allowed space-hungry departments such as sculpture room to show and store materials.

Bridge to the Future

CEDAR RAPIDS' MAIN LIBRARY BEGINS A NEW CHAPTER POST-FLOOD

From demolition and cleaning to installing sheetrock and painting, library staff did everything but the electrical wiring and the circulation desk casework.

Right: Library staff volunteered to do much of the work, and vendors donated or discounted products to transform this former Osco Drug storefront. Westdale Mall also provides the space at discounted rate.

Below: Inexpensive lighting, bright paint and carpeted seating areas make the space feel less temporary, while a circulation desk constructed of sustainable material adds design flair.

OPN Architects was originally selected to renovate Cedar Rapids' downtown library for the 21st century. But Mother Nature had other plans. In June 2008, the Cedar River crested at more than 19 feet above flood stage, devastating 10 square miles of the city's central business district. River water containing raw sewage filled up to seven-feet of the library's first floor, destroying approximately 160,000 collection items.



MAIN STREET STUDIO

Immediately after the flood, the main library shifted operations to its small branch at a local shopping mall until a larger space could be remodeled. Another 15,000-square-foot mall space was quickly selected, and OPN provided the design pro bono. The initial budget estimate was \$750,000, including contractors and full-price furnishings—sobering news, considering temporary libraries aren't covered by Federal Emergency Management Agency (FEMA) funds.

Meanwhile, library services were in high demand. "People were clamoring for Internet access to fill out FEMA forms and contact relatives," recalls the library's interim director, Tamara Glise. "Many just needed basic information about safe ways to clean up their homes after a flood."

A full-service solution was needed, fast. Fortunately, members of the library staff volunteered their construction skills. From demolition and cleaning to installing sheetrock and painting, they did everything but the electrical wiring and the circulation desk casework.

Many vendors also offered their help. Suppliers donated or substantially discounted furnishings and book stacks. Carpet mills donated hundreds of sample squares. A local carpenter built the circulation desk for free. Dozens of companies and individuals contributed time and materials, cutting \$490,000 in costs.

However, funding wasn't the only challenge. "We wanted to create a pleasant space that didn't feel so temporary," says OPN principal in charge, Bradd Brown, AIA. A bold splash of red paint helped achieve that goal, while translucent panels brought design flair to the program/meeting room wall. The circulation desk design also featured a sustainable material made of crushed sunflower hulls.

Carpet squares were arranged in a patchwork design to define seating areas, softening the acoustics of the vinyl tile floor. Project architect Bruce Hamous, AIA, even drove to IKEA in Chicago to purchase lighting fixtures. "We tried to take the kit of parts that was donated or provided inexpensively and use it creatively in a few signature moments," Brown adds.

Project: Cedar Rapids Public Library — The Bridge
Location: Westdale Mall, Cedar Rapids, IA
Architect: OPN Architects
Design Team: Bradd Brown, AIA, Principal In Charge; Bruce Hamous, AIA, Project Architect; Heather Lynxwiler, AIA, Design Features; Mindy Sorg, Interior Designer
Contractor: Volunteers and library staff

CAMILLE CAMPBELL-WOLFE



MAIN STREET STUDIO



Left: A bold splash of color gives the Bridge library its own identity within Westdale Mall.

Below: The cost-effective design stretched limited resources while still incorporating a "wow" factor. Few walls were added, yet departments are clearly defined by signature design features.

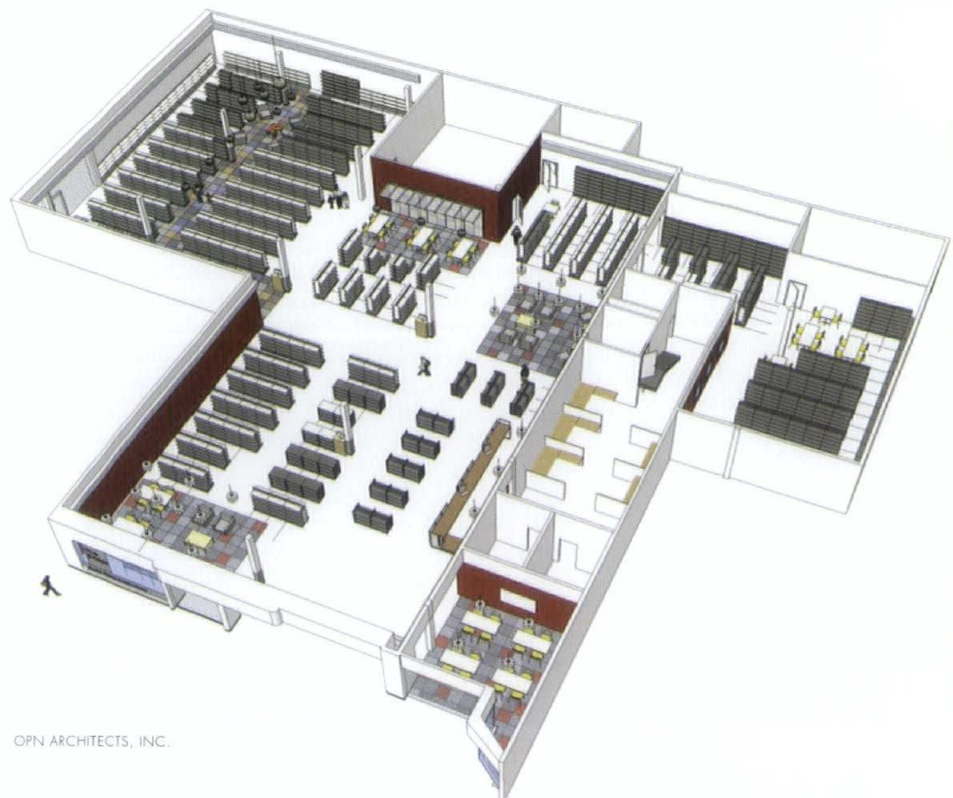


The result is not only welcoming but also sustainable. "From the start, we looked for ways to use donated, reused or recycled items," Hamous explains, "and demolition waste was minimized by creative reuse of products." New furnishings were also selected in neutral finishes so they can be reused in the library's future location.

Construction took about 12 weeks, and 312 community volunteers helped with the move. The Bridge facility opened on February 13, 2009, connecting the library's past with its future. Plans for a permanent location are under way, with FEMA funds available to rebuild it to the former level of service. The library is also seeking additional funding for the technology and energy upgrades originally planned for the 25-year-old structure.

So far, the recovery has been a success. In fact, circulation is up to 58 percent of what it was last year for the downtown library and the small storefront branch combined—remarkable for a space and collection about one-sixth of its former size. "We have a lot to be grateful for," Glise reflects. "Cedar Rapids is a very supportive community, and this has been a labor of love on all sides."

—Camille Campbell-Wolfe met her childhood best friend at a public library and is still a loyal patron. When she's not reading, she's writing advertising copy in West Des Moines.



OPN ARCHITECTS, INC.

Replicant Template

ENSURING SUCCESS

Emulating business success employs the best qualities of previous works and Cedar Rapids has planned such an endeavor for a team with success in architecture and planning.

In June 2008 massive flooding engulfed large swaths of Iowa, just 15 years after the devastating 1993 floods. The 100 Year Flood paradigm that informed planning and building decisions had been rendered pointless by the rising muddy waters. One town that garnered substantial national news coverage was Cedar Rapids, as the downtown area and adjacent neighborhoods suffered tremendous property losses. One of the most affected areas was the historic Oak Hill Jackson Neighborhood located near the central business district.

A plan was devised by the developer and city government to revitalize Oak Hill Jackson with the hopes of bringing mixed-income families back to the area and creating an architectural and urban fabric responding to the nearby historic homes, warehouses, commercial, and community buildings. Owner and developer Jack Hatch, of the Hatch Development Group, enlisted the firm of Jeffrey Morgan Architecture Studio to replicate the success of their previous venture in Des Moines: the Woodland Avenue Brickstone project in the Sherman Hill neighborhood adjacent to the downtown district.

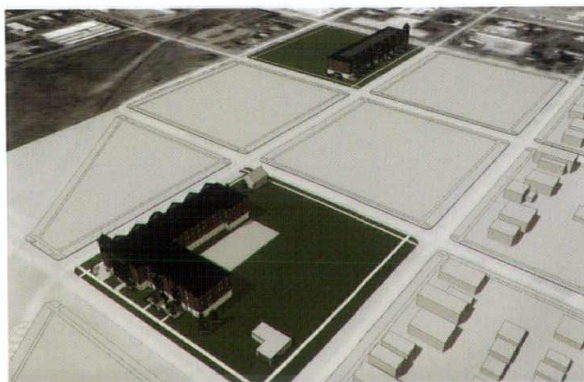
Left: The project will be two buildings located along 6th Street SE, providing mixed-income housing for 98 families and bringing life back into the neighborhood.

Right: Parks and green space are planned on building lots and other areas to create pleasing pedestrian corridors throughout the neighborhood.

Opposite page above: The architecture will be detailed with varied facades using balconies, bay windows and clock towers for a more human-scaled experience. The main materials will be brick, limestone, metal railings and painted trim.

Project: Oak Hill Jackson Brickstone Apartments
Location: Cedar Rapids, IA
Architect: Jeffrey Morgan Architecture Studio

MARK E. BLUNCK



The historic qualities and similarities between the Sherman Hill District and the Oak Hill Jackson Neighborhood were a near perfect match. According to Principal Jeffrey Morgan, AIA, "The Oak Hill Neighborhood has many similarly favorable characteristics as the Sherman Hill District that is conducive to this unique design, and there is efficiency in replication."

The planned Oak Hill project will consist of two buildings located within two blocks of one another, both aligned on 6th Street SE, to establish double anchors and set the stage for a pedestrian corridor. The building design incorporates elements of adjacent buildings in the same manner as the other project, with gabled rooflines evoking the historic nature of adjacent buildings. The facades will employ an identical design approach with balconies, bay windows and detailing to provide variation among the living units. To hopefully avoid future flood damage, the buildings will be elevated with underground parking to alleviate the effects of the next 100 or 500 year flood which, if history is a guide, will occur well before that timeline.



The Oak Hill project presents an opportunity for the community to further recover from the devastating flood and to return a once vibrant neighborhood to its roots. Another facet of future development includes plenty of park and green space to enhance the pedestrian environment desired by the city, developer and architect. Morgan described the goals of the project: "This will have the potential to develop higher density residential and become a gateway to the business district. This will clarify and establish clear boundaries to weave together and bring back continuity to the various aspects of the urban fabric. It will



JEFFREY MORGAN ARCHITECTURE STUDIO

also contribute to existing rebuilding initiatives to include a mix of uses that provides an active street life and pedestrian oriented nature to the neighborhood."

The ultimate hope of Oak Hill is to repeat the prior success of this developer/architect collaboration and enhance the neighborhood with attractive, well-planned buildings and a pedestrian-oriented environment to bring people and businesses back to the historic neighborhood. Jack Hatch noted that, "Oak Hill is the most needed place in the city for this type of project but it's difficult to build and attract investors. We build where the need is, and the

belief is in the strength of the project. We are supported by local groups, and they're happy with what we're doing." The citizens will indeed be pleased with the project, and the prior success of Woodland Avenue in Des Moines will then be evident at Oak Hill in Cedar Rapids.

—Three recent trips to the Academy of Motion Picture Arts and Sciences in Beverly Hills and the Eames House in Pacific Palisades have convinced Mark E. Blunck, Hon. AIA Iowa that it's time to leave the Bay Area "if it's the last thing he ever does."

Above: The similarities between the Woodland Avenue and Oak Hill Jackson projects are illustrated with identical massing, proportion and gabled rooflines.

From Cell to Community

A TRANSITIONAL HOUSING PROJECT AIMS TO INSPIRE FORMER INMATES TO START FRESH TOGETHER

Architects at ASK Studio, Des Moines, worked around tricky siting constraints to create a community for former inmates where public areas would be safe and private residences feel like a true home.

It is not easy to find a place to live after spending time in prison—especially in Cedar Rapids. Low-income housing isn't available to anyone with a criminal record and, in a city suffering a post-flood housing crunch, the transitioning population has few options for decent shelter.

"Too often, people leave the corrections system and return to the homes, neighborhoods and social networks that lead to violation of the law," said Sam Erickson, of Community Housing Initiatives.

Enter "Home to Stay," a 24-unit supportive housing complex of two townhome buildings, apartments and a community center designed by ASK Studio, Des Moines.

"We really wanted to create a community of people with shared experience," principal Brent Schipper, AIA, said. "I believe design is where affordable housing is often shorted. We take some risk in doing things that are unique, but also work very hard to do estimates of the project at set intervals (to remain on budget)."

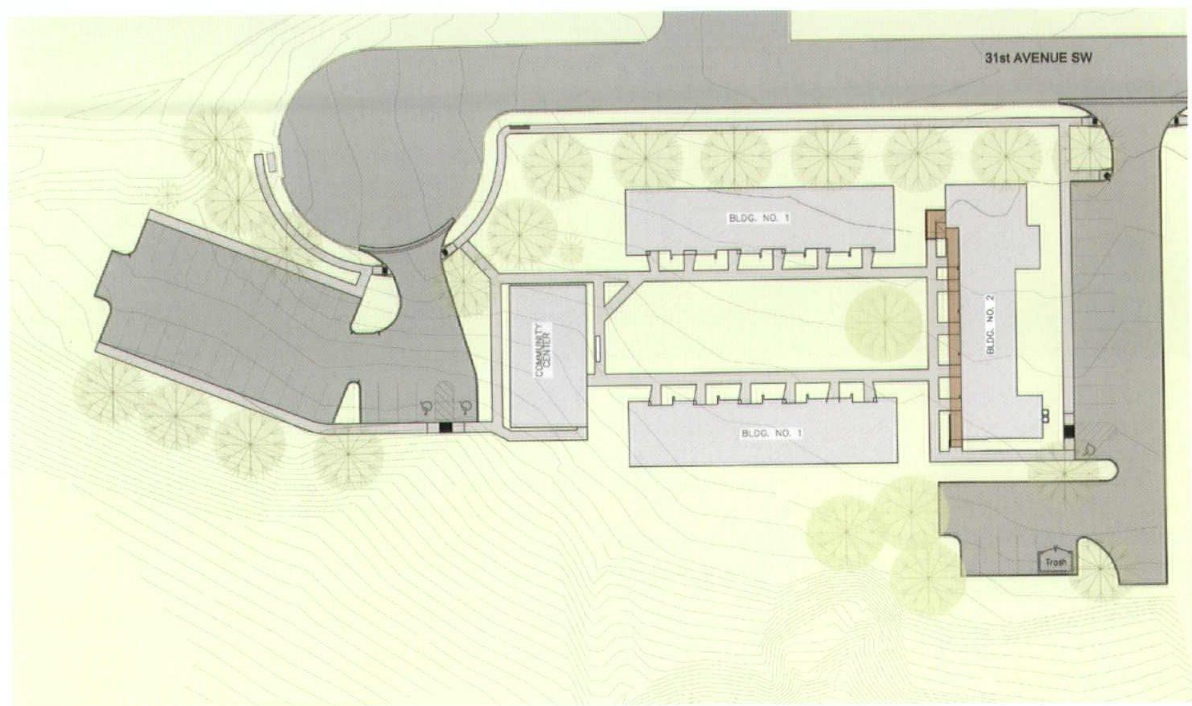


Above: Two townhome units (north and south) make up part of the Home to Stay complex.

Right: A one-story commons houses community gathering space and offices for support staff.



Below: Finding a flat area on the top of the hill to site the cloistered buildings was one of the first challenges ASK Studio faced.

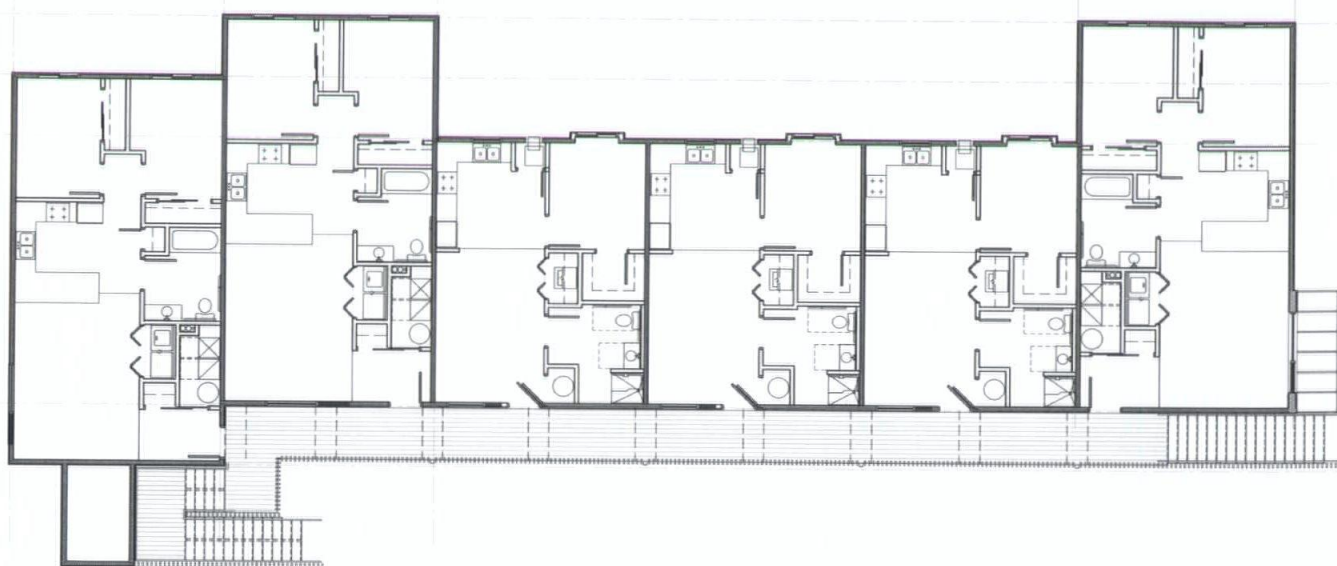


Project: Home to Stay
Location: Cedar Rapids, IA
Architect: Ask Studio
General Contractor: Rinderknecht Associates, Inc.
Electrical Engineer: Twin Rivers
Civil Engineer: Snyder and Associates
Structural Engineer: Tometich Engineering, Inc.
Interior Design: ASK Studio
Landscape Architect: Snyder and Associates

BRIANNE SANCHEZ



ASK STUDIO



ASK STUDIO

Finding funding for the project was a challenge, so Home to Stay also provides shelter for an underserved population within a population.

"What made us interested in doing that project was that it met our requirements and it also met the needs of a special population, specifically persons with disabilities," said Carla Pope of the Iowa Finance Authority, which awarded the project money from the IFA's housing tax credit program. Six of the residences are reserved for families with persons with disabilities.

Finding space on the narrow, sloping site to arrange the four buildings in a cloister, with a central courtyard and parking along the perimeter was another hurdle. Built on a hill in an industrial area near Interstate 380, the architects worked creatively despite a stringent budget to design affordable, intentional living spaces. The complex is gated, with the intention of protecting the residents from outside dangers.

Inside, a community center not only houses computer labs and programming offices, where a probation/parole officer will work offering living guidance, but also provides a shared "big space" for birthday parties and large gatherings—an important feature for families without large living spaces in their private residences.

Much consideration was also given to fostering a sense of individuality and ownership. "One of the things we talked about early in the design was defensible space,"

Schippers said. Each of the residences has a front door and, to some extent, a small front yard. For security reasons, and to encourage interaction and accountability, all of the doors face a courtyard perfect for play and relaxation. Thus, the comings and goings of residents and guests are visible to one another, and to the support staff whose office windows also have a courtyard view.

In addition to their efforts to provide solutions for protecting and serving this unique population, ASK studio made design decisions that elevate the architecture so it feels like a neighborhood instead of an institution. Erickson, who has been involved with the project since its inception, appreciated the thoughtfulness of the architects throughout the planning and building process, and holds great hope for the ways a well-designed transitional neighborhood can affect a community. "The opportunity to secure high-quality housing at an affordable price has impact on all families," she said. "By combining services, such as job-training skills, the impact is amplified. We have spent nearly two years working on the design of this project and have prioritized security, family dynamics and making each residence feel as much like a market-rate condominium as possible."

—Brianne Sanchez lives and works in Des Moines, Iowa.

Above: Providing defensible space was a goal for the architects.

Below: Six units in the Home to Stay complex are reserved for family members with a disability.

PORTFOLIO

BY EVAN SHAW, AIA



Private Retreat BNIM Architects

BNIM Architects is designing a 5,500-square-foot retreat in Madison County, Iowa. The project is composed of a garage and workshop on the ground level and an open living space on the second level. By locating the living space 12 feet above the ground, views of the lake to the east are possible. The structure will be entirely heated and cooled with a geothermal system and will take advantage of the Stimulus Bill tax credit now available for these systems. The site, approximately 700 acres of rural farm and woodland, will be restored back to native prairie. ●

Mt. Pleasant Readiness Center FEH Associates

The project involves a significant renovation and 2,500-square-foot addition to the existing 1936 building. The work will increase the administration area, develop a dedicated locker room, add classroom spaces and enlarge the kitchen. The new layout brings together all of the currently dispersed administration areas and locates these critical areas at the front of the building where interaction is imperative. The remaining spaces have been developed around the drill hall to support the troop activities when needed for civic activities. The project also modifies another existing building that is currently a cold storage building for military vehicles. The renovation will modify one end of the building to create a new wash and maintenance bay. This work will include storage for tools and parts, an administrative office and work areas to support the military vehicles. ●



Rivers Edge Living Novak Design Group

Novak Design Group is investigating a possible alternative to the current housing typology that exists along the Cedar River. The houses would be elevated eight to twelve feet on a singular center column and composed in groups of four. The structures are meant to elevate above the levy, affording an uninterrupted view of the city. The one-bedroom homes would be 512-square-feet of sustainable design. The dynamic design would be a playful and inspiring method of providing a responsible option for housing along the river. ●

JOURNAL

BY DANIELLE HERMANN, AIA

Iowa State Picks Up and Moves

For three weeks in October 2009, the U.S. Department of Energy will host the Solar Decathlon—a competition in which 20 teams of college and university students compete to design, build and operate the most attractive, effective, and energy-efficient solar-powered house. The Solar Decathlon is also an event to which the public is invited to observe the powerful combination of solar energy, energy efficiency and the best in home design.



The Solar Decathlon consists of three major phases that include building, moving to the Solar Village and competing. During the building phase, in addition to designing houses that use innovative, high-tech elements, students have to raise funds, communicate team activities, collect supplies and work with contractors. When it's time for the Solar Decathlon, the teams transport their houses to the National Mall in Washington, D.C. and rebuild them on site. During the competition itself, the teams also receive points for their performance in several contests and open their homes to the public.

Iowa State University is the first team from Iowa chosen to compete in the Solar Decathlon. Construction on the ISU team's entry, the Interlock House, started in February. The concept of "interlock"—to fit together closely and operate as a unit—defines both the team and their house. With 75 students from 11 majors, the team personifies the interlocking, interdisciplinary quality of sustainable design. Their design demonstrates how passive design principles, community-minded design and spatial organization can work together to interlock a house with its environment, its occupants and the surrounding development.

The Interlock House integrates passive design features, such as sun porches, louvers, and clerestory lighting, with photovoltaics and evacuated tubes to reduce energy demands. Innovative technologies include passive tracking louvers (photovoltaic louvers that use dampers, balancing fluids and shades to passively track the sun); a biobased spray polyurethane foam insulation made of soybean oil (rather than petroleum products) with an R-value of 7 per inch; and a liquid desiccant dehumidifier to control humidity, which reduces the cooling load.

To view the ISU team's progress, visit their Webcam at www.solar.iastate.edu/project/webcam ●

A West Des Moines Motif That's Anything but Predictable

A Pattern Book for West Des Moines Neighborhoods is a product of the City of West Des Moines' Affordable Housing Initiative, a program that encourages homeowners to retain the integrity and character of their homes within the older, affordable neighborhoods of the city. This initiative is part of the larger nationwide community service program of the American Institute of Architects, "Blueprint for America: A Gift to the Nation," which is the primary program of AIA 150 created in coordination with the Central Iowa Architects.

This workbook, which recently won an Outstanding Planning Award for Best Practice from the Iowa Chapter of the American Planning Association, was designed as a resource that provides useful, easy-to-follow ideas for residents of the city and outlines the basics of updating or renovating a home using good design practices. The 45-page book targets West Des Moines homes built between 1900 and the 1970s, but the information applies to an array of homes and styles that are common throughout the Midwest. Prior to the book's inception, help from the architectural community was enlisted in identifying the prevalent character and architectural styles of the neighborhoods in the city and identifying ideas for logical ways to expand and update these older homes. A group of three neighborhoods within the city was identified for the initiative to focus on, and actual homeowners were asked what they most wanted or needed.

What resulted was a step-by-step guide to help homeowners navigate the home-improvement process, from "just thinking" about adding on or remodeling to financing, to design, to building permits. The book incorporates some design 'do's and don'ts' and takes into account things like proportion, style, context and the all-important details while addressing accessibility, landscaping, and "green" building. The information it contains may empower homeowners and allow a more informed discussion with design professionals and contractors while educating potential clients on terminology and common home styles and typologies in West Des Moines.

While the book is design savvy, perspectives on issues of budget are also offered. Homeowners are presented with practical questions that include advice on how to determine a reasonable budget while cautioning owners to fully understand whether their desires match their means and when to consult a design professional and a contractor. The book concludes with resources that actively engage the homeowner in the design process and tools and contacts are offered. Thanks in part to a grant from a local lending institution; the printed copies of the pattern books are available to West Des Moines residents at no cost. The pattern book is also available for free download via the News page of the City's web site at www.wdm-ia.com. ●



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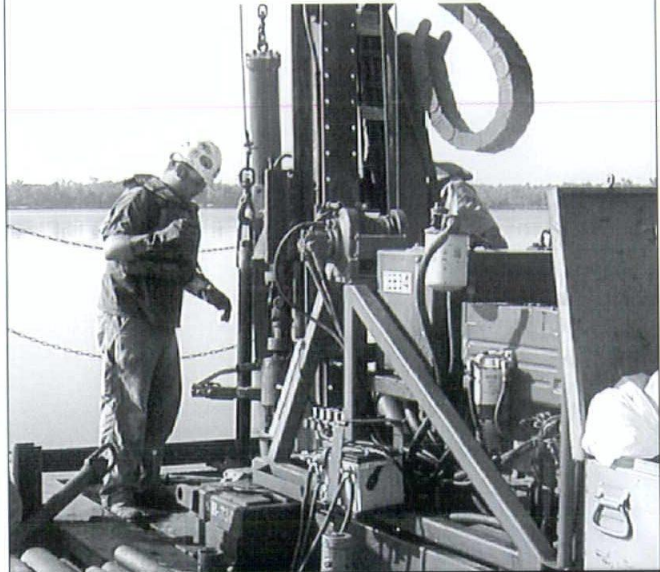
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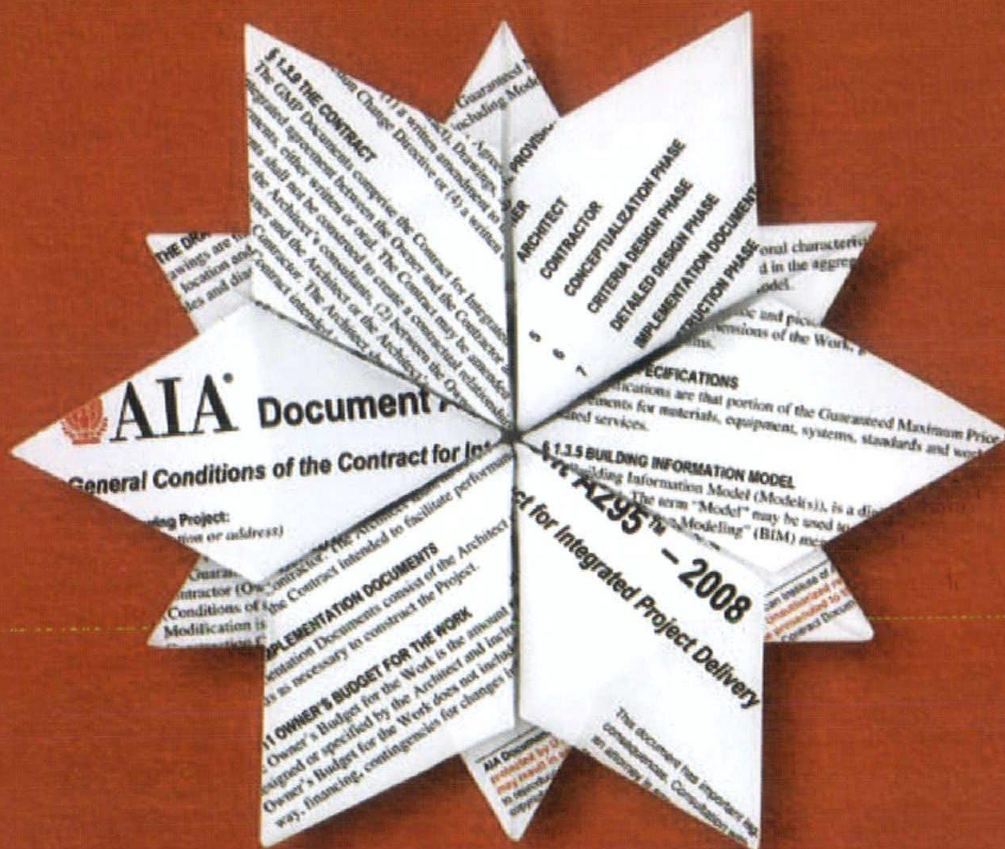
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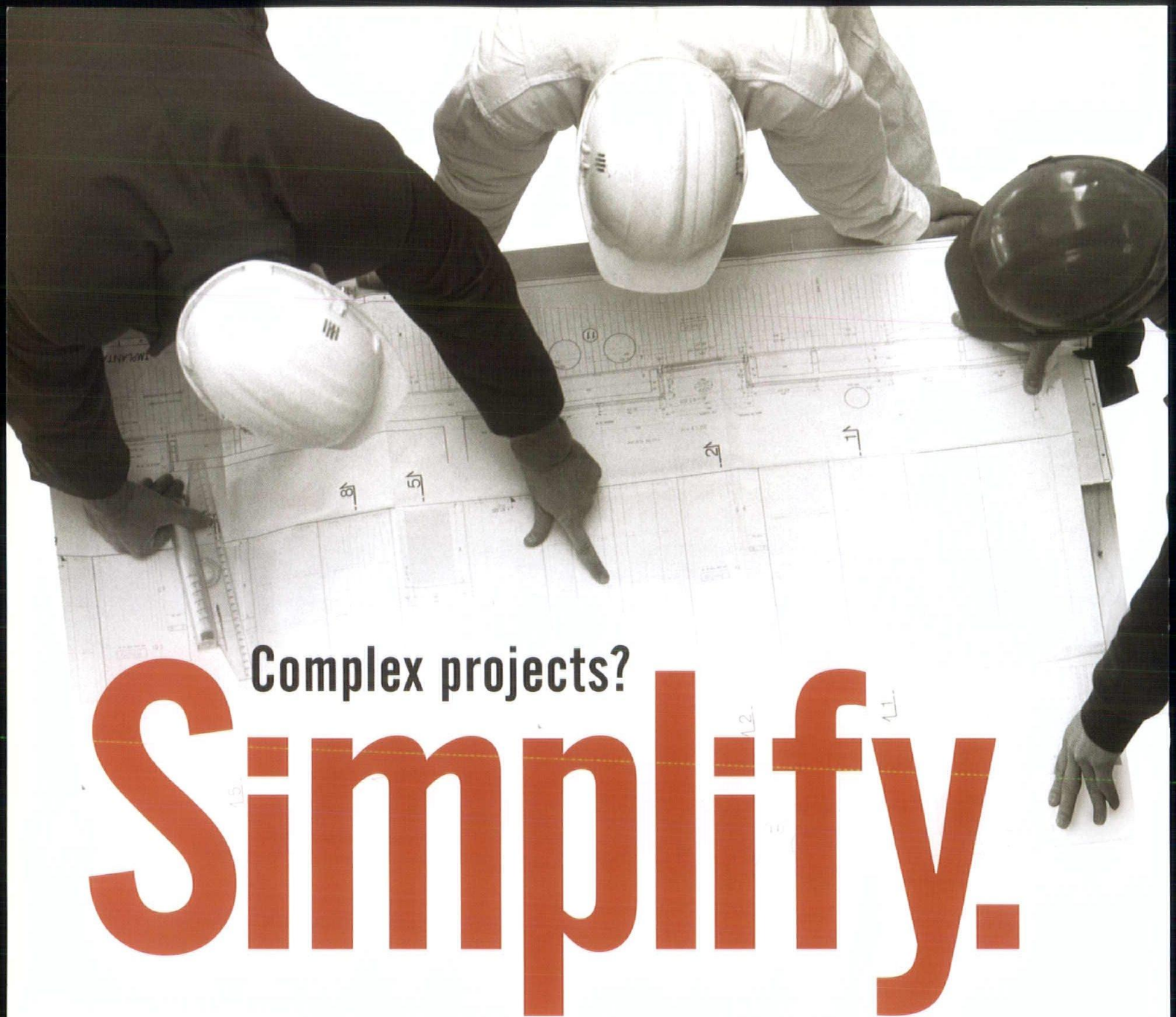
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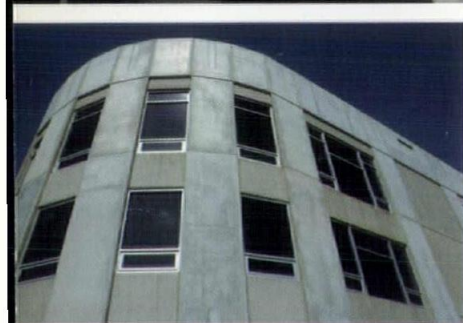


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